

VOGUE

MAY 15

RETAIL
TRADE
EDITION



MEN'S
ISSUE:

Clothes
(m. and f.)

Travel
&
Ideas

50 CENTS

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Beautiful Hair

B R E C K



THERE ARE THREE BRECK SHAMPOOS
FOR THREE DIFFERENT HAIR CONDITIONS

When you buy a shampoo, keep in mind one thought – the condition of your hair. It is either dry, oily or normal. For each of these hair conditions, there is a different Breck Shampoo. One Breck Shampoo is for dry hair. Another Breck Shampoo is for oily hair. A third Breck Shampoo is for normal hair. A Breck Shampoo cleans the hair thoroughly and is mild and gentle in action. The Breck Shampoo for your hair condition will leave your hair clean, fragrant and shining. Convenient 8 ounce bottle – \$1.00.

The Three Breck Shampoos are available at Beauty Shops, Drug Stores, Department Stores and wherever cosmetics are sold.

JOHN H. BRECK, INC.
NEW YORK

MANUFACTURING
CHICAGO

CHEMISTS
SAN FRANCISCO

SPRINGFIELD
MASSACHUSETTS

OTTAWA
CANADA

MAY 15TH TRADE EDITION

VOGUE

HOW TO USE THIS ISSUE:

Plan a promotion of

Summer clothes for a man in town, in the country (pages 26-31)

"Fashion and the woman who dresses for a man" (pages 36-43)

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In advertising, displays,
and sales training
QUOTE VOGUE AND SELL
your merchandise with the
authority of
MAY 15 VOGUE
fashion points

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VOGUE, MAY 15, 1953, VOL. 121, No. 9

VOGUE MERCHANDISING IS YOUR SERVICE

Won't you come to see us when you are in New York? We have a lot of fresh plans and ideas for the future and a newly decorated department where we can meet together.

Our reader is your customer, and your sources supply us with much of the news that goes into the pages of Vogue. The Merchandising Service of Vogue is for all the stores across the country, large and small, who are interested in fashion, and we are anxious to exchange ideas with all of you.

How
we hope
we can
help
you

WITH . . .

PAGES of Vogue issues, ready for you to see three-to-four weeks before they will be on the newsstands.

IDEAS AND RESOURCES from Vogue issues that will not be on the newsstands for another two months.

FASHION THEMES of future Vogue issues several months in advance.

SWATCHED CHARTS predicting the colours and fabrics of *autumn* fashion. (Next October we will be able to give you this information for Spring 1954.)

A COMPREHENSIVE COVERAGE OF THE CURRENT FABRIC MARKET with edited swatches on display.

MARKET REPORTS covering all fashion fields, drawn from the notebooks of Vogue fashion editors who are constantly in the market, ideas they have selected for the coming fashion season.

VOGUE MERCHANDISING EDITORS who are constantly in touch with other stores, both large and small, all across the country, are always eager to exchange ideas with you and discuss specific plans and problems.

TEAR SHEETS of newspaper advertisements and photographs of window displays that other stores have run to promote their own merchandise with the authority of what "*Vogue Says*" may give you further promotional ideas.

A VISUAL REVIEW of all the Vogue services that can be sent to stores will be possible in our new conference room: the *Retail Trade Edition*, a Vogue issue plus this blue supplement of ideas; the *Advance Notice*, a two-page summary of a Vogue issue, mailed to buyers and merchandise managers about three weeks before the on-sale date of every Vogue issue; the *Quick Preview* letters, briefly telling store executives what the Advance Notice tells their buyers and merchandise managers in more detail; the special *Promotion Packages* prepared for stores who are interested in presenting certain Vogue fashion themes to their customers as the exclusive store in their cities; the "*Vogue Says*" quote cards that are offered in every Trade Edition supplement and Advance Notice; the swatched *Fabric Charts* and other *Special Idea Mailings*.

(If you visit our offices in June, you will see a display of merchandise that will be advertised in the August 1st College Issue. This will give you an opportunity to plan newspaper advertisements and window displays tying in with well-known nationally advertised lines.)

How
we know
you can
help us

WITH ...

OPINIONS on our promotional timing; on the present services, and on other services you would like to have from Vogue.

INFORMATION about your store personnel; the names of your staff members and the jobs they handle; the specific people in your store who should receive Vogue's material.

RESULTS you have had from your own or from Vogue's ideas.

SOLUTIONS you have worked out to specific merchandising problems.

IDEAS on anything that can affect the sale of fashion in your store.

WHERE can you find us?

The Graybar Building (420 Lexington Avenue) directly adjoins Grand Central Station. Vogue Merchandising Service is on the 19th floor. Our telephone number is LExington 2-7500, and since your days in New York are busy, it might save you time to telephone us before you come, and ask to speak to Vogue's Merchandising Department. But whether or not you call us first, someone on our staff will always be here to welcome you whenever you come in.

WHOM do we hope to see?

Everyone in your store who is interested in our reader, your customer. And will you extend this invitation to anyone in your store who may not have read it here on these pages?

To sell fashion, quote VOGUE

Your Release Date: May 15th

LETTER THESE "VOGUE SAYS" QUOTES ON
YOUR OWN DISPLAY CARDS

TO SELL SUMMER CLOTHES FOR MEN:

VOGUE SAYS: "A cool suit for the man in the city"
VOGUE SAYS: "Linen suit for a man—correct, cool, businesslike"
VOGUE SAYS: "Black and white—for a man's summer in the city"
VOGUE SAYS: "Cool shirt for a man—cotton batiste"
VOGUE SAYS: "Black calfskin shoes—with neat and quiet lines"
VOGUE SAYS: "Black town moccasins—for a man this summer"
VOGUE SAYS: "Dark, ribbed socks—with all shoes"
VOGUE SAYS: "Cool hat for a man—in stiff straw"
VOGUE SAYS: "Cool summer tie—in linen"
VOGUE SAYS: "Blazers and flannels—for the man in the country"
VOGUE SAYS: "Yellow—new country colour for men"
VOGUE SAYS: "For the man in slacks—an easy look, narrow lines"
VOGUE SAYS: "For the man in shorts, pleasantly colourful shirts"
VOGUE SAYS: "The sports shirt—exceptionally good this summer"
VOGUE SAYS: "Bright red sports shirt—good with slacks or shorts"
VOGUE SAYS: "Silk print shirt—for a man's country summer"
VOGUE SAYS: "Cable cardigan—for a man in the country"
VOGUE SAYS: "Boxer swim trunks for a man's summer"
VOGUE SAYS: "Men on their way up travel light, travel tidy"
VOGUE SAYS: "Light travelling suit—sheds wrinkles overnight"
VOGUE SAYS: "Striped cord suit—stays improbably clean"
VOGUE SAYS: "A man's travelling suit—grey flannel"
VOGUE SAYS: "Two-suiter case—for men on their way up"

THESE "VOGUE SAYS" CARDS MAY BE
ORDERED WITHOUT CHARGE

a. 12" x 15" unmounted display sheets

b. counter-type tent cards

Fill in the number wanted in each size and return this coupon
to us, please (5/15/53)

VOGUE SAYS: "A white dress—in a pretty new line for summer"

a ☐

VOGUE SAYS: "Travelling light—suits and suitcases"

a ☐

b ☐

NAME.....

STORE NAME.....

ADDRESS.....

CITY.....ZONE.....STATE.....

VOGUE MERCHANDISING SERVICE, 420 LEXINGTON AVE., N. Y. 17, N. Y.

TO SELL FASHIONS TO THE WOMAN WHO DRESSES FOR A MAN:

VOGUE SAYS: "The new black—a way to dress smartly, attractively"
VOGUE SAYS: "The new black—jacketed for summer afternoons"
VOGUE SAYS: "Black crêpe dress—summer sundowner"
VOGUE SAYS: "Tucked crêpe—last word on the sheath"
VOGUE SAYS: "The new slenderness—a becoming, willowy line"
VOGUE SAYS: "Satin skirt, jersey blouse—the new slenderness"
VOGUE SAYS: "The floating print—one of the prettiest fashions"
VOGUE SAYS: "Rosy flowers on silk organdie—a waft of colour"
VOGUE SAYS: "A dress with a neckline that extolls the shoulders"
VOGUE SAYS: "Jewelled ears—always alluring"
VOGUE SAYS: "The neckline—newly squared"
VOGUE SAYS: "A veil—softening the eyes"

TO SELL FASHIONS FOR TRAVEL, COOLNESS:

VOGUE SAYS: "Black and white checked suit—boarding the plane"
VOGUE SAYS: "Linen suit—light traveller"
VOGUE SAYS: "Cool as cologne dresses for summer"
VOGUE SAYS: "Gingham dress and jacket—for day and dinner"
VOGUE SAYS: "Red and white silk checks—smart, in town and out"
VOGUE SAYS: "Slightest jacket of the summer—after five o'clock"
VOGUE SAYS: "Irish linen sheath—cool as cologne"
VOGUE SAYS: "White—marvellous on a summer's night"
VOGUE SAYS: "New way to wear white—emphasis on silhouette"
VOGUE SAYS: "White linen—on a summer's night"
VOGUE SAYS: "Sheath and stole—marvellous way to appear at dinner"
VOGUE SAYS: "Striped linen separates—for coolness"
VOGUE SAYS: "Sheath and jacket—white, and newly narrow"
VOGUE SAYS: "Jacket, skirt and maillot—costume of parts"
VOGUE SAYS: "Vegetable embroidery—transplanted from Paris"
VOGUE SAYS: "Sheeting dress—for Vogue's Young Nillionaire"
VOGUE SAYS: "Washable silk prints—current successes"
VOGUE SAYS: "Printed silk dress—young success"

TO SELL NEATENED BEACH CLOTHES:

VOGUE SAYS: "Neatened beach clothes with designs on cotton"
VOGUE SAYS: "White ribbed cotton shirt, crisply shaped"
VOGUE SAYS: "Butcher-boy shirt—knitted, red and white striped"
VOGUE SAYS: "Blue and white striped denim—crisp as paper"
VOGUE SAYS: "Denim shirt and shorts—tidiness on tidiness"
VOGUE SAYS: "Finely-cut shirt—a success with shorts"

TO SELL SHOES, STOCKINGS:

VOGUE SAYS: "Yellow and white shoes—away from the city"
VOGUE SAYS: "Printed shoes with plain dresses"
VOGUE SAYS: "The chintz shoe—for getting away from the city"
VOGUE SAYS: "White kidskin sandal—vacation shoe"
VOGUE SAYS: "Closed toe, open back, spare little heel"
VOGUE SAYS: "Skeletal opera pumps—for coolness"
VOGUE SAYS: "News in brief—the little stocking"



At Night—it moulds more youthful contours.



By Day—it gives a smooth, uplifted look.

Helena Rubinstein's new Contour-Lift Film “lifts” and tightens facial contours!

AFTER MANY years of scientific research, Helena Rubinstein announces her latest beauty miracle—CONTOUR-LIFT FILM. The only cosmetic of its kind to give you the fabulous 24-HOUR-A-DAY beauty lift!

By day you can use this new tightening fluid under your make-up. Immediately your skin is toned, uplifted—glows with a new freshness. Wrinkles are smoothed away for hours on end!

At night—with CONTOUR-LIFT FILM as a part of your regular beauty treatment, sagging chin lines seem to vanish. Flabbiness becomes more taut. You acquire a new way of looking younger—for years to come.

This faithful day and night use will bring *maximum* results. A younger profile! Smoother, fresher-looking skin! A new, more youthful beauty you'll be thrilled with! CONTOUR-LIFT FILM comes with complete instructions for both day and night use. A 2-month supply 5.00, an introductory 1-month supply 3.00. Prices plus tax.





You're lovelier in a slip by

Faerie

Lovely trousseau luxury. Exquisite nylon lace lined with net combines with a sweeping skirt of precious nylon tricot. To love and cherish—the famous Faerie "handmade look". White; style 7830; \$14.95.

Matching gown, shortie gown, panty.

Fairy Silk Mills, Inc., Shillington, Pa.; 385 Fifth Ave., N.Y.

JAMES VILES

at Flint & Kent—Lingerie Department—Buffalo, and at Lord & Taylor, New York



PEG Palmer[®]

young half sizes

believes in

VOILE

*sheer and cool
for summer*

\$12.95



TOP—Appliqued lace filigree buttons, filmy full sleeves. Blue, pink, coral, navy. 14½—22½.

CENTER—Lace-trimmed, tucked and pleated. Coral, blue, pink, navy. 14½—22½.

RIGHT—White thread embroidery, the draped bodice. Navy, pink, blue, dark green. 16½—24½.

For your retailer, write Peg Palmer, 1641 Washington, St. Louis 3, Mo.





G. B. SHAW Gave us the idea...

The great Shaw once wrote a book exclusively for women, saying that men would read it anyhow. So... if anything belongs in VOGUE, it's White Stag Coolordinates for men. Women will recognize their flair for comfort as fashion news. For Coolordinates look as casual and at-ease as they actually are. As for men, they'll be overjoyed to know that women approve, since next to women, men like comfort most.

Right, new White Stag Jaunty Slacks in Rayon Club Linen, in White, Yellow, Beige, Brick, Brown, Navy, Aqua and Red, \$8.95 — with White Stag's Polo Club Shirt of Sanforized Cotton Madras, \$5.50 in Navy, Red, Copper, Blue.

Above, Town Club Casual Coat, \$10.50 with Jaunty Bermudas, \$6.95, in the same Club Linen colors.

If your man isn't reading this over your shoulder snuggle a little closer to him, please. He'll thank you.

White Stag
COOLORDINATES

Fit without alteration

at top stores

Atlanta, Ga.
Muse Clothing Co.
Balboa Island, Calif.
J. E. Bidwell
Berkeley, Calif.
Hink's
Boston, Mass.
Wm. Filene's Sons
Bridgeport, Conn.
D. M. Read Company
Centralla, Wash.
Stephans Moses
Champaign, Ill.
Bailey-Himes, Inc.
Chicago, Ill.
Goldberg's
Morris Men's Shop
Cincinnati, Ohio
H & S Pogue Company
Darien, Conn.
Darien Sport Shop
Dayton, Ohio
The Rike-Kumler Co.
Eugene, Ore.
Baxter-Henning
Hart Larsen's for Men
Gary, Ind.
The Model
Jacksonville, Fla.
Kent Warren Co., Inc.
Joliet, Ill.
Al Baskin
Kankakee, Ill.
Vanderwater Clothing Co.
Kansas City, Mo.
Rothchild's
La Jolla, Calif.
Stevenson's Dept. Store
Las Vegas, Nev.
Ronzzone's
Long Beach, Calif.
Howard Amos
Lexington, Ky.
Meyer's Bros.
Los Angeles, Calif.
The Broadway
Bullocks-Westwood
Mullen & Bluet
Phelps-Terkel
Silverwood's
Miami, Fla.
Dick Richmond, Inc.
Nashville, Tenn.
Georgia Mallernee's
New York City, N. Y.
B. Altman & Co.
Casual-Aire
Men's Town & Country
Oakland, Calif.
Harold M. Siegel
Ogden, Utah
Buehler-Bingham
Orlando, Fla.
Rutland Men's Store
Palo Alto, Calif.
Country Squire
Pasadena, Calif.
Carl Hoelscher's
Phoenix, Ariz.
Goldwater's
Hanny's
Pittsburgh, Pa.
Frank's Mens Wear
Portland, Ore.
Meier & Frank
Weiner's
Sacramento, Calif.
Eagleson's
St. Paul, Minn.
Field-Schlick
St. Petersburg, Fla.
Egerton & Moore
Sarasota, Fla.
Harmon's
San Francisco, Calif.
Macy's
Seattle, Wash.
Martin & Eckman
Rhodes Dept. Store
Spokane, Wash.
The Crescent
Springfield, Ill.
Arch Wilson
Springfield, Ohio
Jack Thornton
Tacoma, Wash.
Washington Sports Shop
Toledo, Ohio
Hoffman-Thomas
Tucson, Ariz.
Steinfeld's
Tulsa, Okla.
Palace Clothiers
Washington, D. C.
Raleigh Haberdasher
Youngstown, Ohio
Scott Company
Yuma, Ariz.
Sanguinetti's

WHITE STAG • PORTLAND 9, OREGON • IN CANADA, SUPERIOR CONVERTERS, LTD., TORONTO



THE AMERICAN BLAZER—
BETTER HALF OF A SUMMER OUTFIT
FOR ALMOST ANYTHING FROM SPORTS SPECTATING
TO INFORMAL COUNTRY DINING.
BY WHITE STAG IN M. AND W. THOMAS COTTON PANAMA CLOTH.
BOLDLY STRIPED IN BLACK AND BLUE.
SIZES 36 TO 46, REGULAR AND LONG.

DE PINNA, NEW YORK RALEIGH HABERDASHERS, WASHINGTON, D. C.

M&W THOMAS *Cottons*



New Convertible features 335 h.p. V-8 engine, a removable top, adjustable steering wheel, and built-in hydraulic jacks.



Streamlined hard-top has doors that curve up into roof, making it easier to enter and leave. Note how bumper circles car completely.

How'd you like to drive one of these?

Auto-makers test experimental models today before putting their insignia on your car of tomorrow!

Sooner than you think, the car you drive may have the sleek look of tomorrow you see here!

To speed the day, auto-makers build dozens of experimental cars. They test, measure, add improvements.

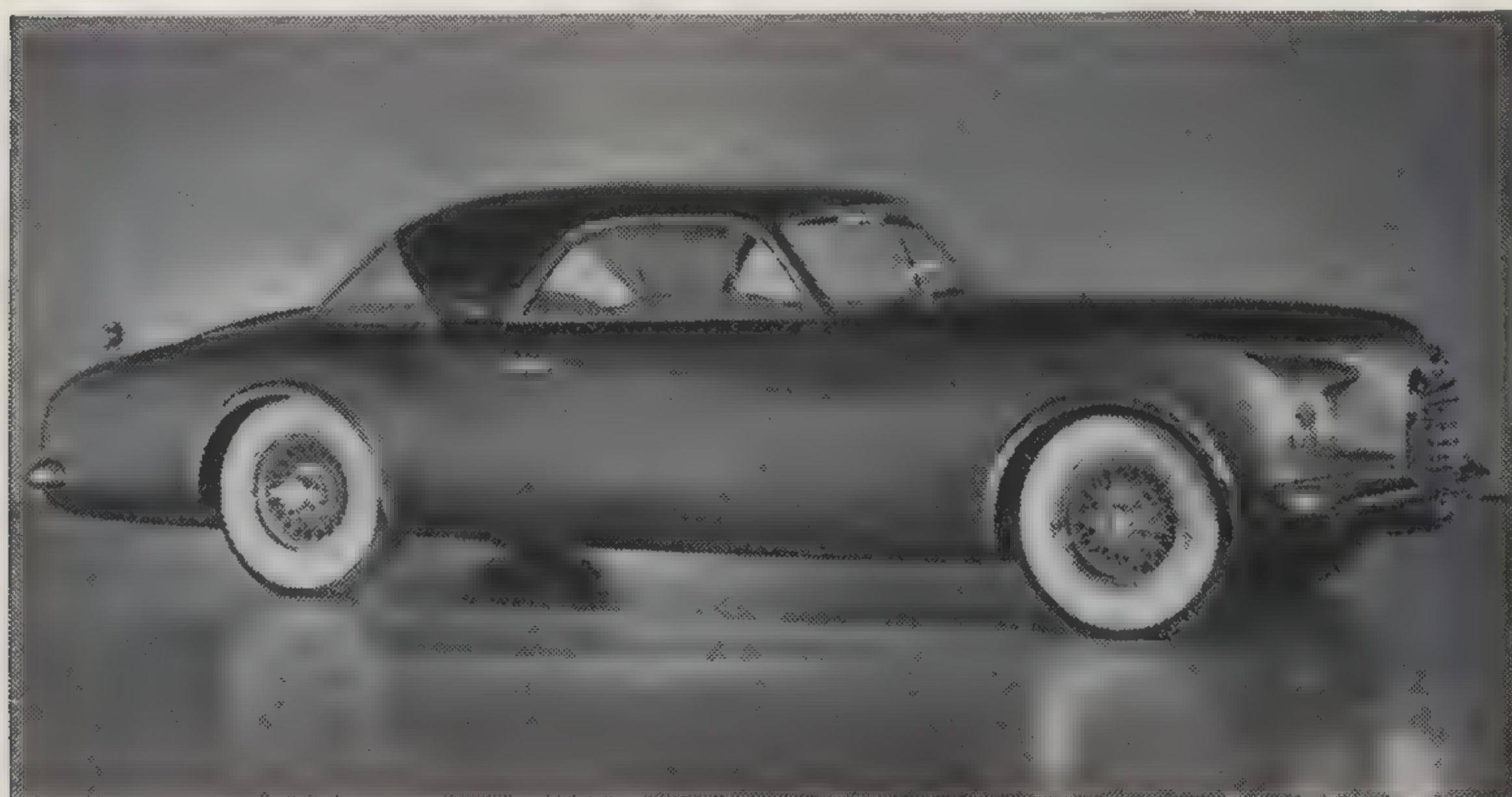
And when tomorrow's production model rolls off the line, proudly wearing the maker's insignia, it will be handsome, efficient, right for your motoring needs.

Because the automobile manufacturer—like the maker of bobby pins, breakfast food or toasters—knows that if his brand name doesn't satisfy you, some other trademark will! So whenever you shop, name your brand—and better your brand of living!

BRAND NAMES FOUNDATION

INCORPORATED

A Non-Profit Educational Foundation, 37 West 57 St., N. Y. 19, N. Y.



American-designed, this new model was hand-crafted in Italy. Chrome-plated wire wheels add style, help cool brakes and tires.



Exact Scale Model enables designers and engineers to coordinate mechanical needs, exterior style and interior comfort.

If he seems cool... it's the suit



Despite the stern, vice-presidential look on the gentleman's face, we're sure that he and his lovely phone-mate see eye to eye. At least, it is obvious that they see eye to eye on how to dress comfortably during hot weather.

Their secret is the Viracle[†] suit, made of a 55% Dacron* and 45% wool fabric woven by Milliken, and (in both the masculine and feminine case) handsomely tailored by Hart Schaffner & Marx.

It is more than a suit; it is eminent good sense. The Viracle relaxes without wrinkling, even in dampest weather. Starts the day and goes gracefully into evening, retaining its morning crispness. It has the stamina for many seasons' wear.

Since its introduction two years ago, demand for this suit has outdistanced the supply. And enthusiasm has increased with every heat wave. It is a brilliant answer to an irresponsible climate. A miracle? Very nearly.

[†]Reg. U. S. Pat. Off. HS&M, Chgo. *Trademark for Du Pont's polyester fiber

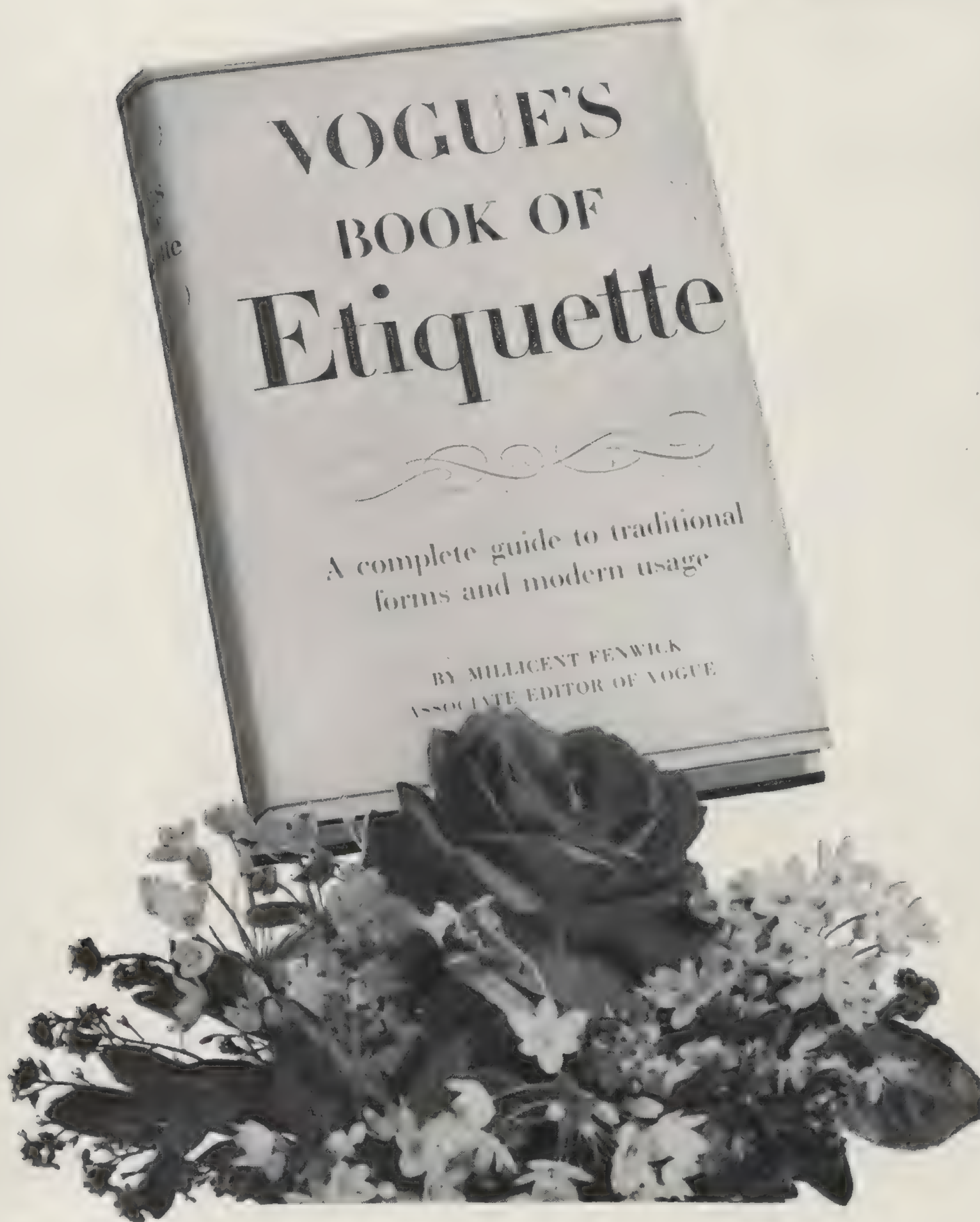
HART SCHAFFNER & MARX[®]



No wonder *she* doesn't mind his coolness—she feels the same way! She loves this Viracle miracle of a suit as much as he does. The way it stays cool and crisp all day long... the way it agrees with her sense of fashion... and (we rather suspect), the way he looks at her when she's wearing it!

Sold by these and other HART SCHAFFNER & MARX dealers: BASKIN, CHICAGO • SILVERWOODS, LOS ANGELES • WALLACHS, NEW YORK • HUGHES & HATCHER, DETROIT
OLSON & VEERHUSEN, MADISON, WISCONSIN • RALEIGH HABERDASHER, WASHINGTON, D. C. • DUNLAP'S, CINCINNATI • ARTHUR FRANK, SALT LAKE CITY

A COMPLETE GUIDE
TO GOOD TASTE
AND GOOD MANNERS



VOGUE, Greenwich, Conn.

Please send me _____ copies of *VOGUE'S BOOK OF ETIQUETTE* at \$5.00 each. I understand that I may return the book(s) if I am not entirely satisfied, and my money will be immediately refunded.

Name _____

Address _____


City _____ Zone _____ State _____

☐ I enclose my remittance on the understanding that VOGUE will pay all postage charges.

☐ Please send C.O.D. I will pay postage charges.

VM15

Men's manners
Women's manners
Concerning the young
Table manners
Introductions
Greetings
Traveling
Tipping
Foreign customs
Games
Sports
Entertaining
Jobs
Dances
Engagements
Showers
Weddings
Trousseaux
Christenings
Divorces
Funerals
Mourning
Table settings
Publicity
Correspondence
Visiting cards
Clothes

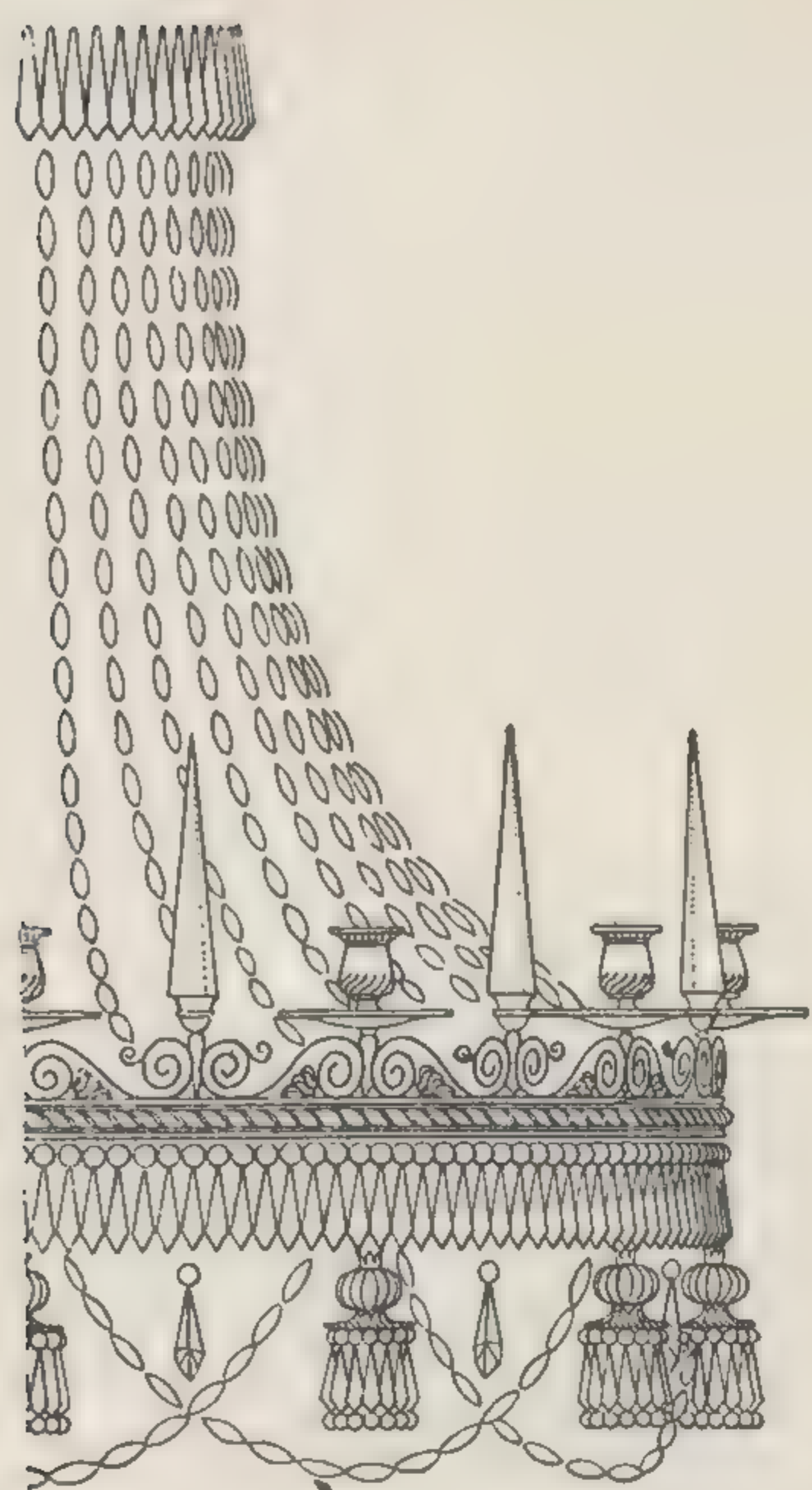


Why do I like
made-to-order
face powder?

Because it highlights my best features...
tones down my less flattering ones—something
no ready-made powder can do. That's why
I want an expert like the Charles of the Ritz
consultant to give me the individual attention my skin
should have... create face powder to do the most
for my beauty. \$2, \$3 sizes (Introductory size \$1) plus tax.



Charles of the Ritz



In *all* the world there is only *one*

K E N V E R



K E N W O O D

The KENVER — an utterly new concept in bed apparel. Luxurious blanket...smart bedspread...miraculously woven into a single fabric.



Two slips with good summer reasons

The KENVER is here!

Up at Kenwood Mills we have often thought that bedmaking time could be (and should be) shortened. And we knew that every woman would be grateful for every minute saved each day.

So, two years ago, we started working on an idea—an idea that we could *weave* a combination bedspread and blanket—a *single* fabric with all of the beauty and texture of a bedspread on top and the softness and warmth of a blanket underneath.

Now it's here—the most amazing fabric we have ever seen (and we have been weaving fine fabrics for 83 years)—a skillful blending of nylon and wool.

We have named it the KENVER.*

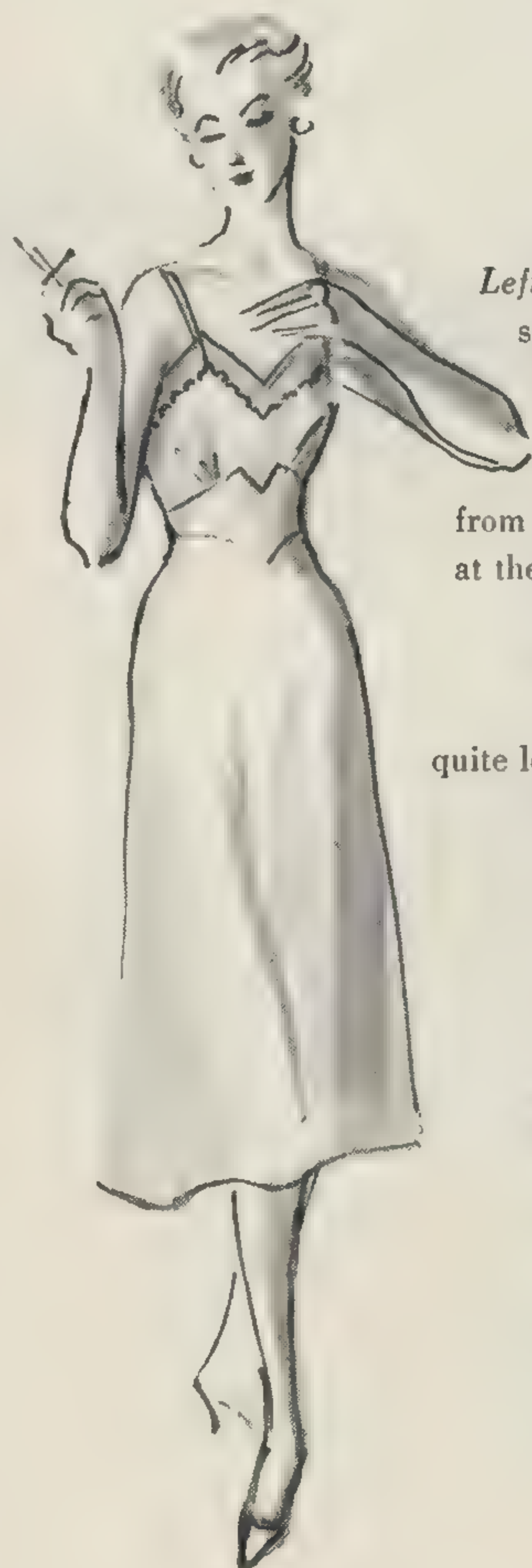
The KENVER stays on your bed all around the clock. In the daytime, it fits into your décor as a smart bedspread. At night you simply fold it back and your bed is ready. Next morning, in a few moments, your bed is made. What could be simpler?

We have woven the KENVER in a classic pattern, as you can see on the opposite page. It comes in these harmonizing decorator colors: Coral Rose (spreadside) over Petal Pink (blanket-side); Gentian Blue over Chalk Blue; Primrose Yellow over Spring Green; Brandy Brown over Beige; Forest Green over Leaf Green; Bridal White over White.

The KENVER is made in twin and double bed sizes at about \$69.95 and \$89.95. We think it's quite wonderful, and we believe you will think so, too.

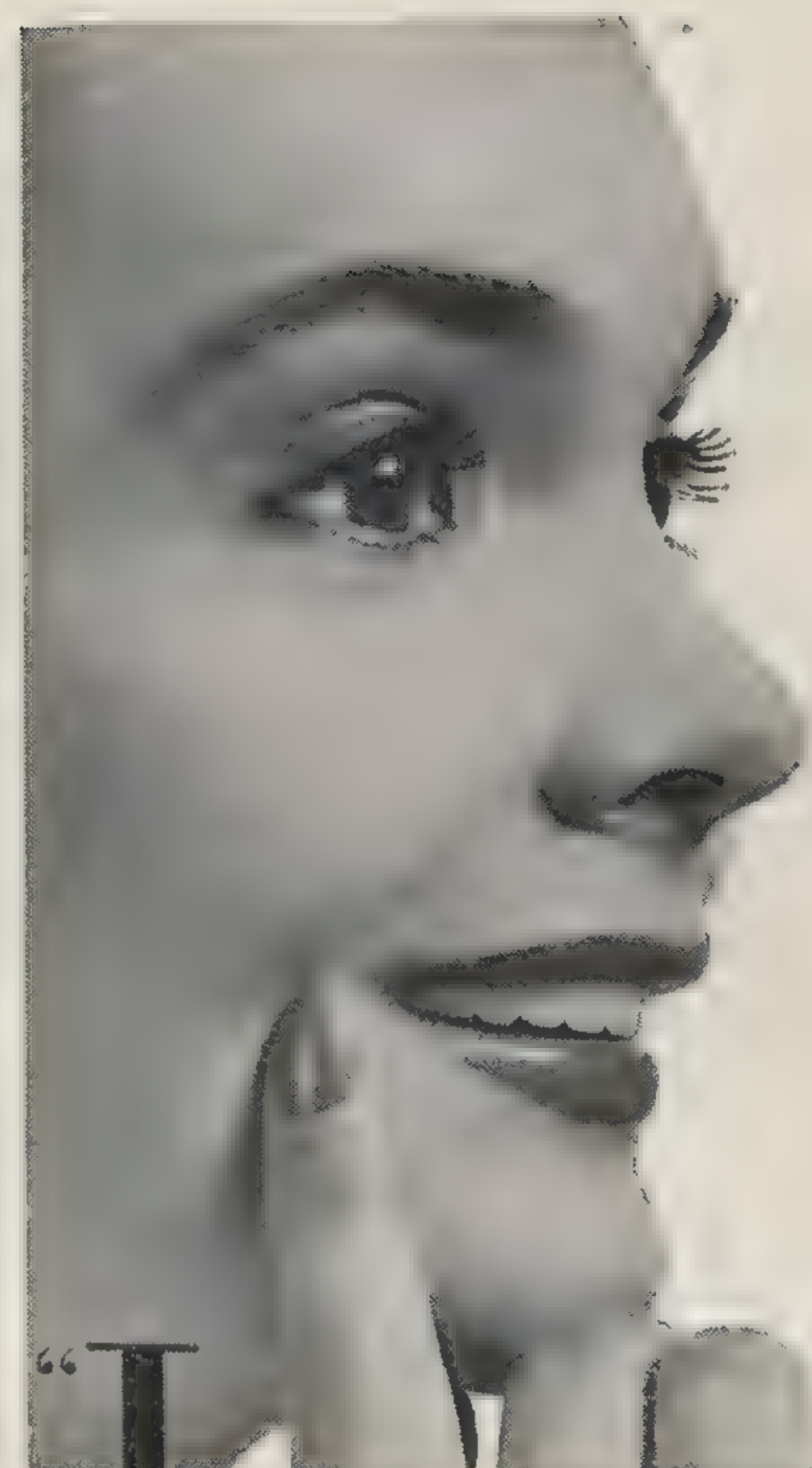
*Patent applied for

KENWOOD MILLS, INC.
Empire State Building
New York 1, N. Y.



Left: The reason this slip is such a good summer slip—it was made especially to be worn beneath thinnish summer fabrics (there's a double panel at the front from waist to hem). Rayon crêpe, filmed at the top with nylon net. By Seamprufe, \$3. Bloomingdale's; L. S. Ayres.

Below: The reason this slip is such a good summer slip—it's scooped quite low at front and back and shadowed with Shirred net. Of nylon tricot and nylon net, by Faerie, \$5. Altman.

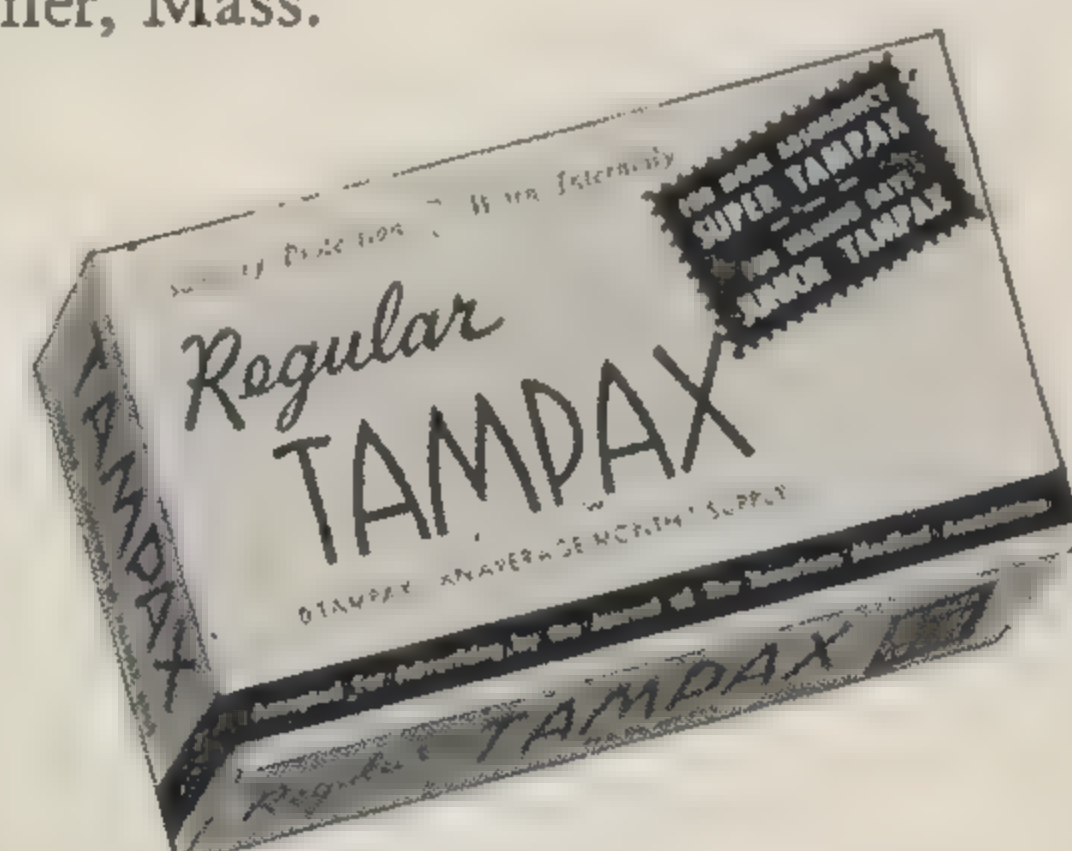


I never dreamed Tampax could mean so much to me!"

Why put up with unnecessary and downright uncomfortable inconveniences at "that time of the month?" To many women the difference that the Tampax method of sanitary protection can make is a revelation. There are no bulky external pads to create chafing, irritation and odor. There are no belts or pins to "show."

These advantages alone would account for much of the popularity of Tampax. But internally-worn Tampax gives you other and even more dramatic benefits. You can't even feel the Tampax, once it's in place. It's easily disposable, even when visiting. Tampax can be worn in shower or tub. And your hands need never touch the Tampax, thanks to the dainty, throwaway applicator.

Invented by a doctor, Tampax is made of pure white, compressed surgical cotton. A whole month's supply can be carried right in your purse. Tampax is sold at drug and notion counters in 3 absorbencies: Regular, Super, Junior. The economy size gives an average 4-months' supply. Tampax Incorporated, Palmer, Mass.



Accepted for Advertising by the
Journal of the American Medical Association



Rose Marie Reid

JEWELS OF THE SEA

SLIM AND SHIMMERING, THE S CURVE
COMES TO SAND AND SEA.

S.O.S. DOUBLY DOTTED OR PLAIN, 17.95 ~~24.95~~ AT FINE STORES EVERYWHERE.
FOR ILLUSTRATED BROCHURE WRITE
ROSE MARIE REID SWIMSUITS,
DEPT. VM, LOS ANGELES 45



YOU...in a new setting!

You . . . riding a mountain trail. You . . . beside a campfire for a hearty lunch in the open. You . . . against a backdrop of evergreen forests and snowcapped peaks.

Why not this summer? To help you plan your western adventure, we'll send you details on Rocky Mountain dude ranches in Montana, Wyoming and Washington. If you like, we'll make reservations for you, then speed you west aboard our faster *North Coast Limited* . . . right to the station where the car from your ranch will be waiting for you.

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DINNER JACKET



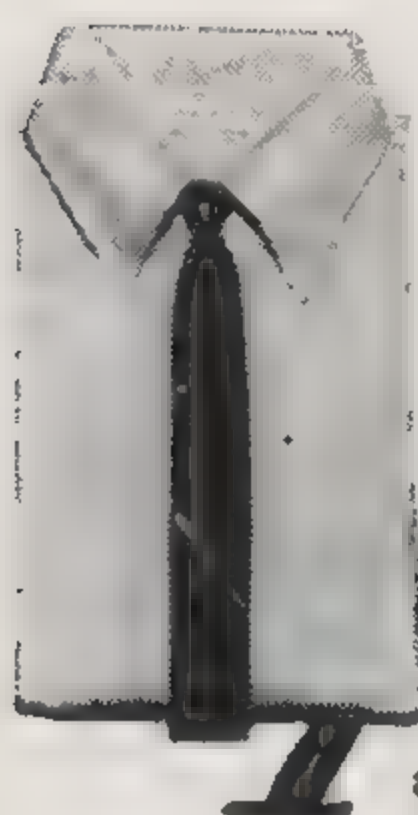
So perfect for June formals and graduations! This wonderfully practical dinner jacket of sanforized white denim is original with us. For the younger man—and older man too! Cool, light, washable. Flap pockets, shawl collar and center vent. 36 to 44, regular and long. **\$18.50**

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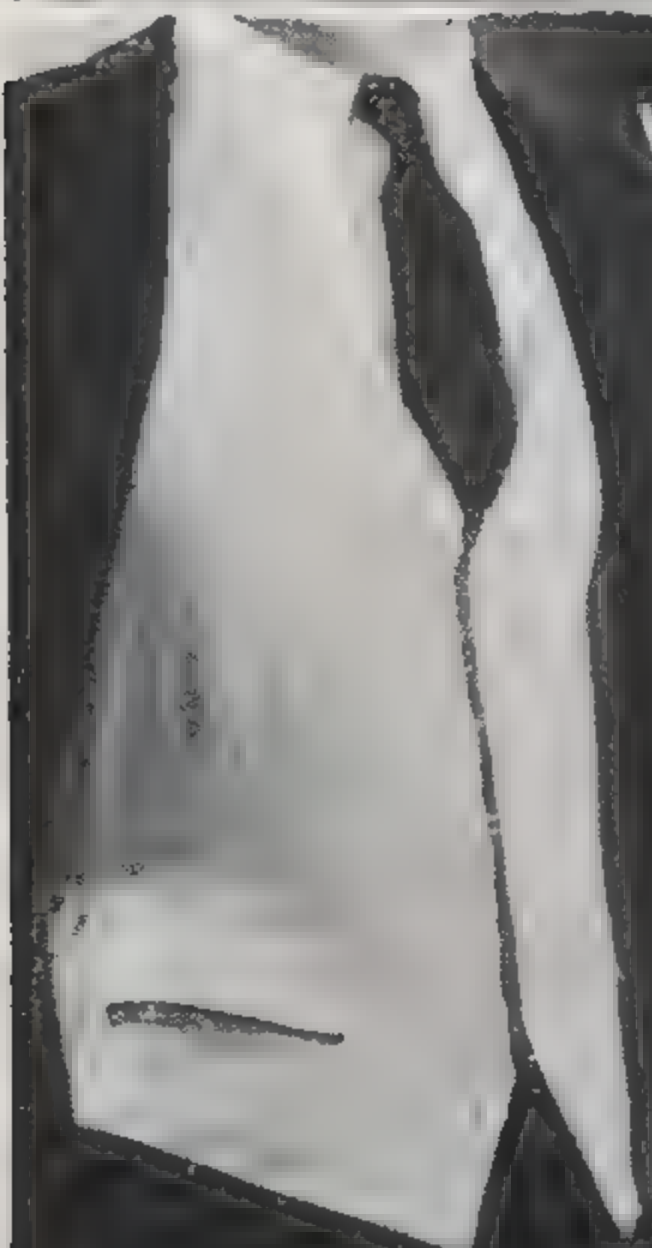
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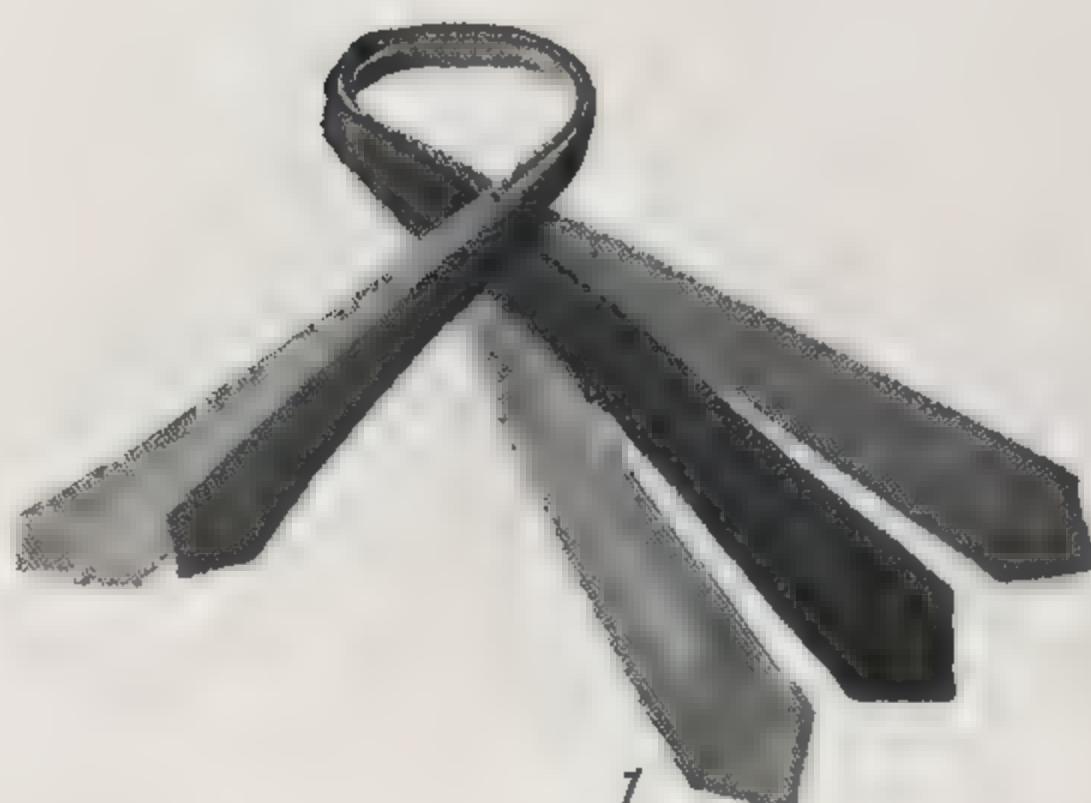
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1



2



3



4



5



7



6

1. Colourful ties—see page 102—solid-coloured silk shantung ties. Navy blue, maroon, peacock blue, burnt orange, brown, dark green, Chinese red, or dark grey. \$3. Gunn & Latchford, 323 Fifth Ave., N. Y.
2. Fishing for keys: one form of fishing most men don't enjoy. Here's a solution to the which-key-is-which problem: two key rings held together by a gold-plated, monogrammed bar. \$1.95 ppd. U.S. Novelties, Box 3484, Chicago 54.
3. Material contribution to summer by Brooks Brothers—Brooksweave, a blend of Dacron and cotton. A porous fabric that dries in six to eight hours when washed and requires no pressing. Here, in the famous button-down collar style. All sizes. \$12.50. Brooks Brothers, 346 Madison Ave., N. Y.
4. Sterling silver buttons for a sports jacket or shooting coat. Six hunting dog and six game bird designs from which to choose. 1" size, \$5 each; 5/8" size, \$4 each; both plus 20% tax. Meyers, 1521 Locust St., Phila., Pa.
5. Driving glasses for a man: brown Cosmetan lenses to cut glare. Frames: of either banker's grey or briar brown. \$15. Eugene, Inc., 604 Madison Ave., N. Y.
6. Handsome travel case: in a plastic bottle, four ounces of after-shave lotion; in another, four ounces of cologne; and there's room left for a razor. \$6 plus 20% tax. Alfred Dunhill, 620 Fifth Ave., N. Y.
7. Neat, weatherproof, light-weight golf jacket from England. Of Egyptian combed cotton poplin in natural tan, self-lined. Sizes: 36 to 46. \$14.95. By Baracuta at Gentree, Inc., 16 W. 46th St., N. Y.

HONEYMAN

...follows the men



8

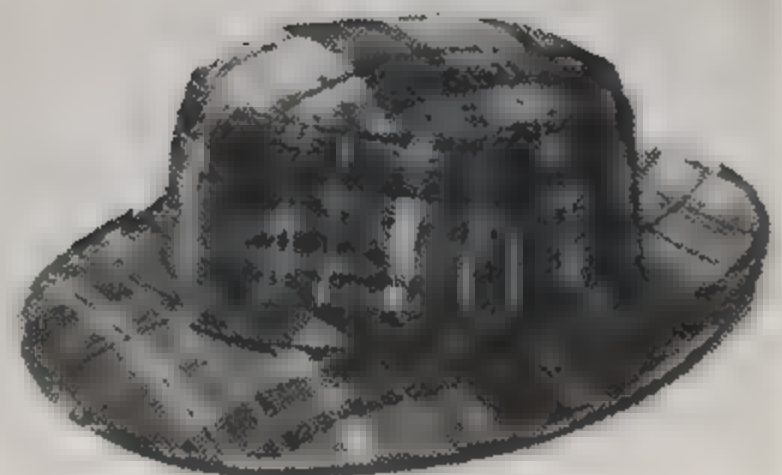
8. Country shoe—no excess here. The ghillie, cut from a single piece of leather. Brown or black. \$26.50. Lefcourt, 400 Madison Ave., N. Y.

9. When, if not in summer—see pages 30-31—can a man be colourful? Here, a bright madras hat, colour and sun-shelter for golf, for instance. \$5.50. Cavanagh, Park Ave. & 47th St., N. Y.

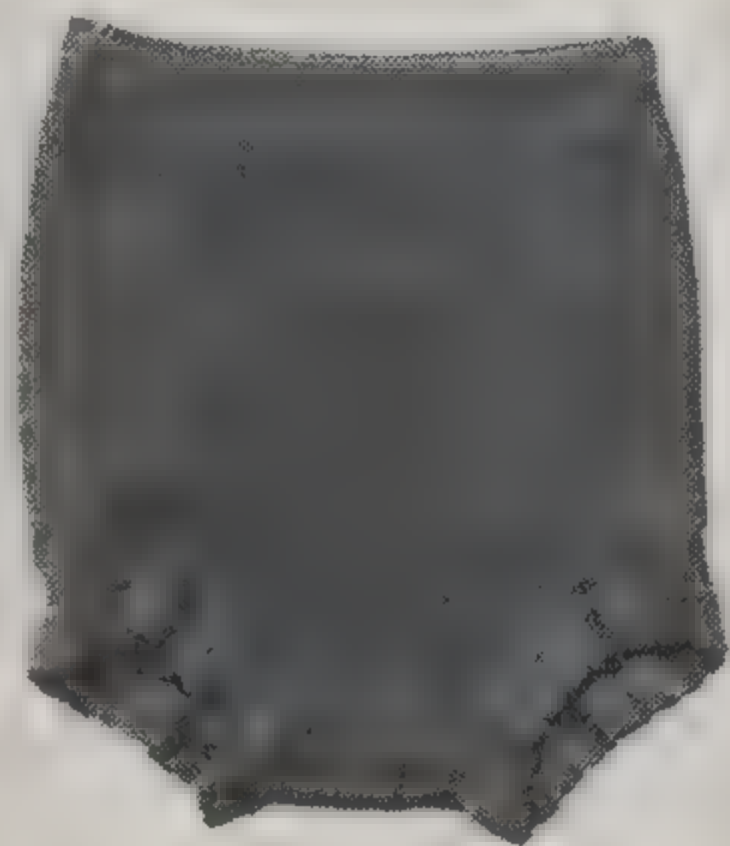
10. Trim swimming trunks knit of Lastex-and-nylon by Vassar. Small, medium, large. Navy blue, maroon. \$6.50. Abercrombie & Fitch, 360 Madison Ave., N. Y.

11. Evening; weddings. Black cultured pearls set in 14-K gold. Studs, \$49; cuff links, \$69; stick pin, \$21; tax inc. Colette, 667 Madison Ave., N. Y.

12. Swimming shorts of Palaka, a sturdy cotton fabric from Hawaii. Red or dark blue checked with white (cotton lined). Sizes 28 to 42. \$5.95. Waltah Clark's Hawaiian Shop, 140 S. Coast Blvd., Laguna Beach, Calif.



9



10



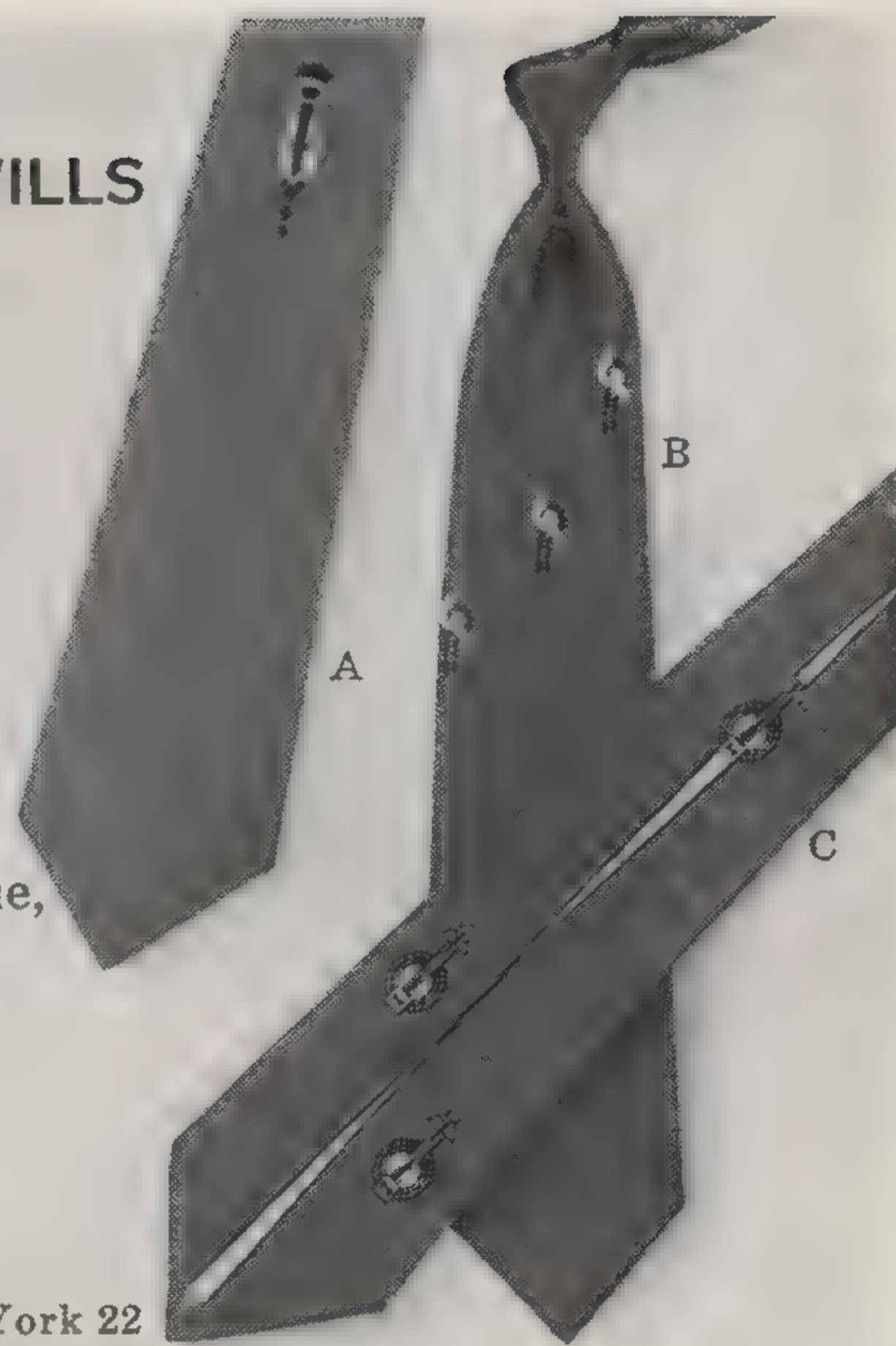
11



12

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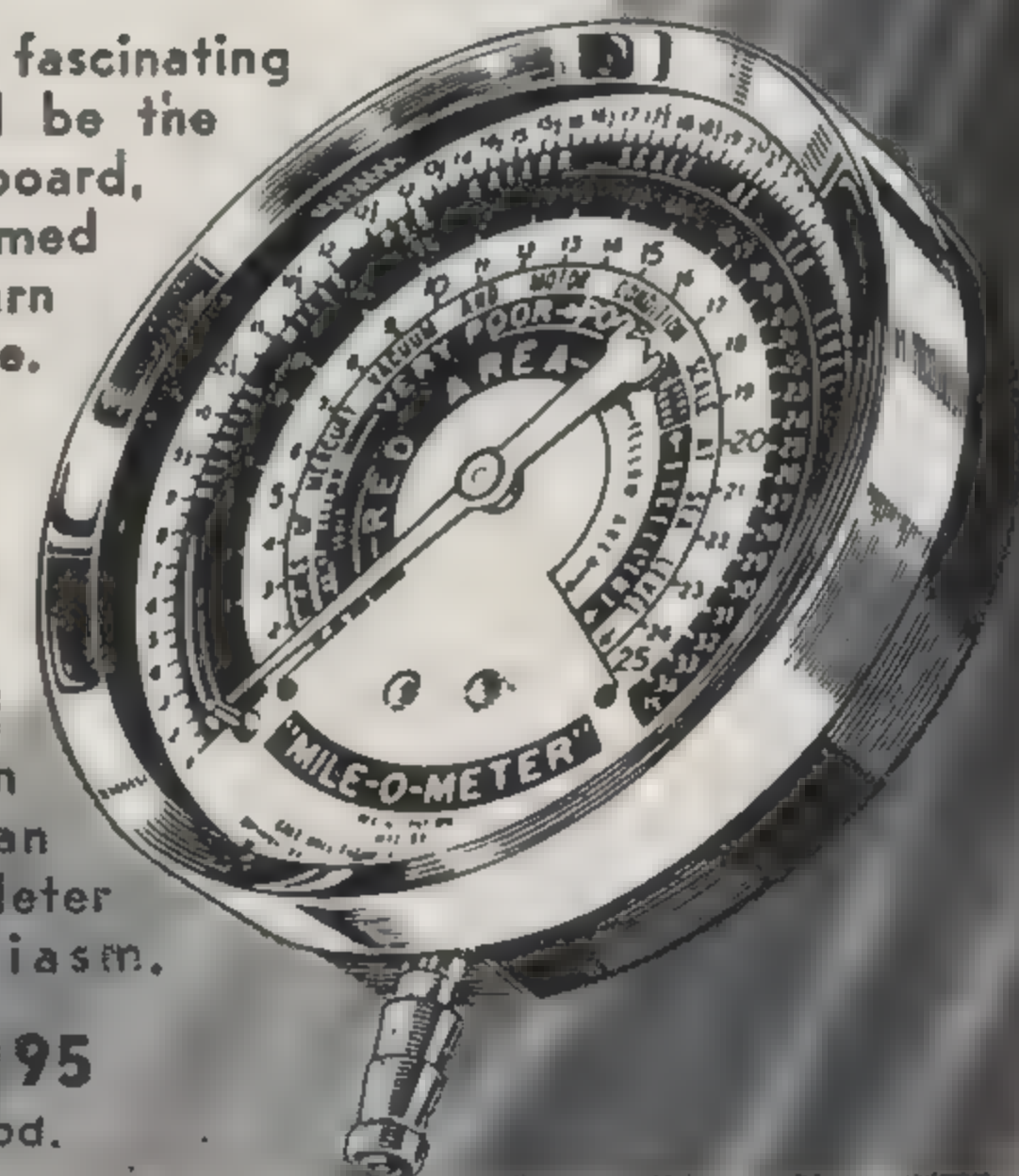
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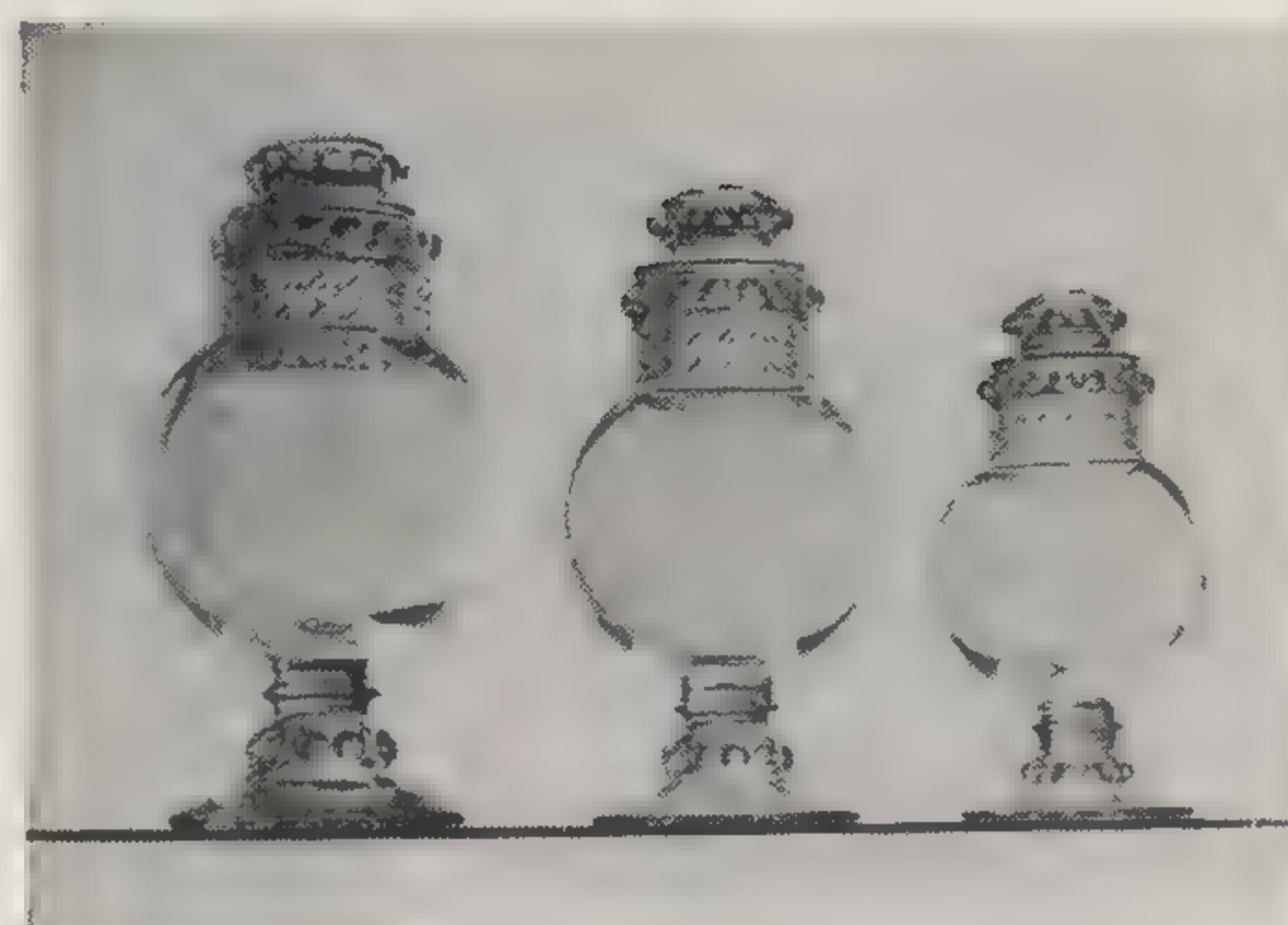
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SHOP



Above: Reproductions of old apothecary jars, with air-tight lids. Good-looking storage for dry staples. Sizes: 12", \$5; 14", \$6.50; 16", \$7.50 ppd. Jenifer House, New Marlboro Stage, Great Barrington, Mass.

Right: For the woman who likes a good-sized ring, a new design from Verdura. Two gold rings to be worn together or apart. \$65 the set, tax inc. 712 Fifth Ave., N. Y.



Above: For the beach or the bath—denim moccasins lined with white terry cloth; rubber-soled. Men's and women's sizes in faded-blue or charcoal-coloured denim. \$4.45. Fellman, Ltd., 41 W. 43rd St., N. Y.

Right: Helpful fractions—a magnifying glass 3½" wide (newspaper column width); magnifies 2½ times; weighs ⅛ lb. (2 oz.). Beige or black plastic frame. \$3.95 ppd. Edroy Products, 492 Lexington Ave., N. Y.



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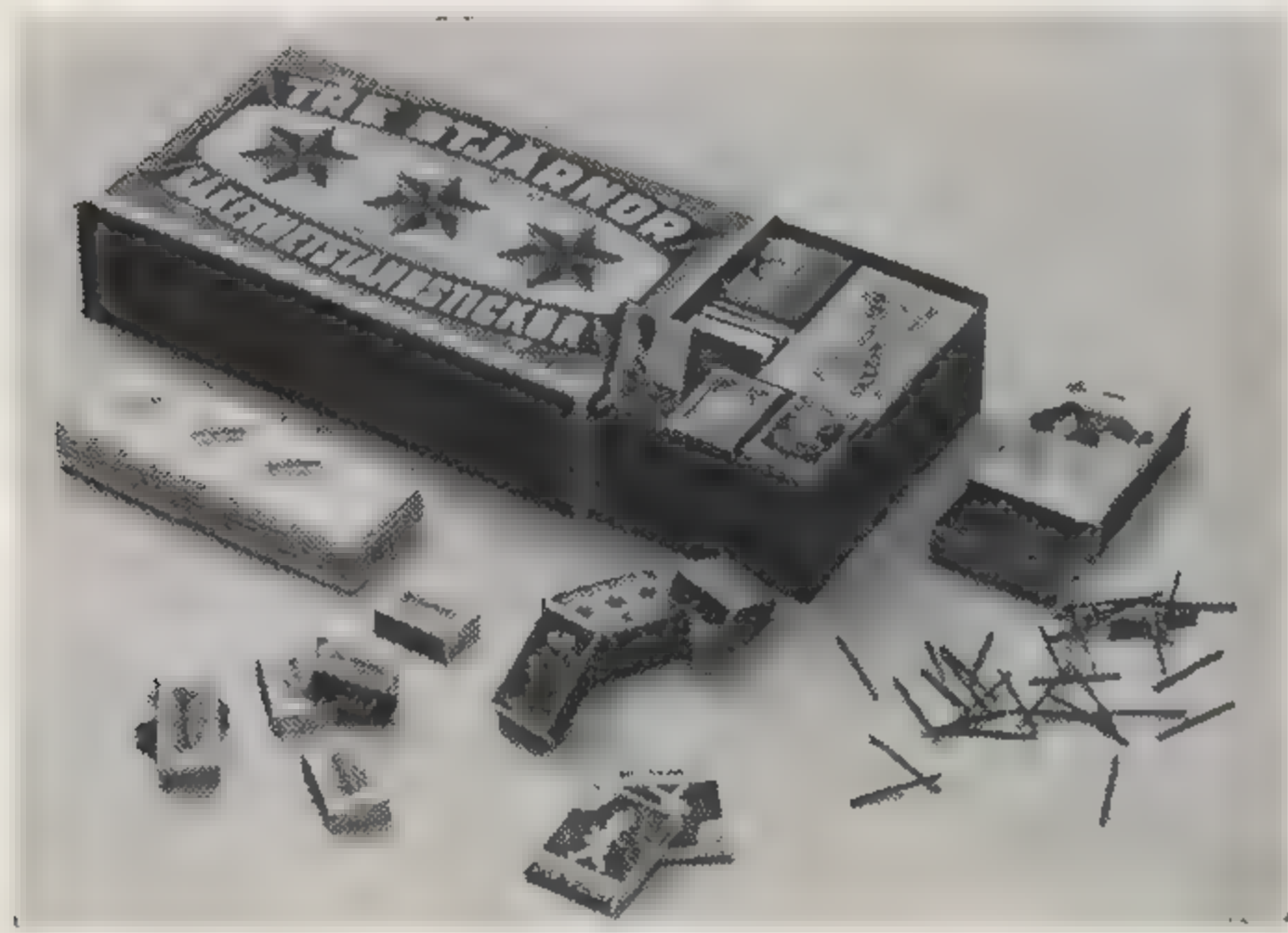
Harold J. Rubin

52 East 56 Street
New York 22, N. Y.



HOUND

m. and f.



Above: Philolumenists' delight. A giant matchbox full of smaller matchboxes and books of matches, all in different sizes, colours, and shapes; from Sweden. \$7.50. Bonniers, 605 Madison Ave., N. Y.
Left: Some men are looking better-looking because of a new hair-dressing that grooms the hair and also often seems to restore the natural colour. Not a dye; won't wash out. \$3 tax inc. Albin Enterprises, 1401-71 W. Eighth St., Los Angeles 17, Calif.



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Left: Nautical department—bar tray of varnished mahogany with brass cleat handles. Club and private flags embroidered to order on melton cloth; then protected by the glass top. \$27.50. Crow's-Nest, 475 Fifth Ave., N. Y.



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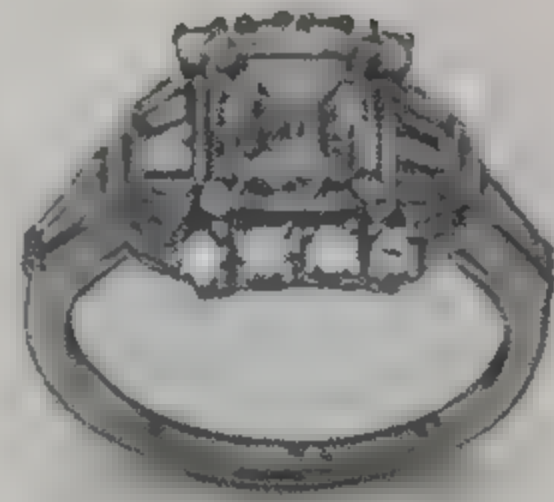
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BLUMENFELD

COVER: Two glimpses of a young woman wearing one of the summer's most becoming colours: Wedgwood (prompted by Dorothy Gray's new fragrance of the same name). Dress of Adams linen, Tebilized; by Kasper, \$40. The man's suit: navy-blue tropical worsted, neat, comfortable, narrowly cut. This, by Lebow, in a British woollen, \$75. His suit, her dress; at Lord & Taylor; Hutzler's; J. W. Robinson. Other cool notes: her sandals (by Evins, at I. Miller); her barely-reinforced, barely-tinted stockings (Archer); his hat (by Dobbs, \$10).

MAY 15, 1953

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BY CHRYSLER



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of these hands
and this fabric...comes
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**DAN
RIVER**

Fabrics with fashion woven in!

The fine hand of Mary Kay Dodson of David M. Goodstein, creates the dress with The Lady Look. Note the chaste stand-away neckline. Note the beauty of fabric... a cool, city-poised tissue tweed that shuns wrinkles, loves laundering... because it's a *Wrinkl-Shed** cotton by Dan River. About \$10 at Bergdorf Goodman, New York; L. S. Ayres, Indianapolis; Lockharts, St. Louis; Neiman-Marcus, Dallas; I. Magnin, Los Angeles.

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summer classic



Car illustrated above:
Ninety-Eight Convertible Coupé.
A General Motors Value.

Tops for the "top-down" days ahead . . . the Classic Ninety-Eight Convertible by Oldsmobile. It's youthful, gay, carefree—and styled to *look* the part. Rakish lines and bold contours are gracefully proportioned to achieve true Classic design. What's more, this spirited beauty *acts* the part, with the smooth, hushed response of the mighty "Rocket" Engine, with effortless Power Steering* and Pedal-Ease Power Brakes*.

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"ROCKET" ENGINE

OLDSMOBILE



Vogue's eye view of MEN IN VOGUE

Men have been part of Vogue's life for a long time: since our first issue, in 1892 (above, an early editorial look at them). Since then, we've regularly addressed articles to men; reported trends they might well want to follow; duly pondered their congratulations, complaints, recommendations. Now, in this issue, a 1953 summer handbook for the husbands of Vogue's women subscribers (reading permission also granted, naturally, to their uncles, their cousins, and their sons). Note that: much as we liked them in 1892, we have no desire to revive the pipstern trouser or the phantom-of-the-opera cloak. Note that: conscious as we are of him in 1953, we hope the beefy movie hero (pages 52-53) will star only in reel life. As for women's clothes, and men's feelings about them: fashions herein, too, for the woman who dresses for a man—guaranteed to succeed with all but the man who doesn't notice any style of woman's dressing unless it's a good salad dressing. Conclusion: please tell each other when you're pleased with each other?





The 1953 MAN

in Vogue

There will be no similes involving peacocks in what we're about to say here. The school of masculine clothing which urges the American man to deck himself out like a male bird of paradise isn't one that we hold with; we leave Alfred D'Orsay and his primrose gloves to the nineteenth century, where they belong. Now in 1953, style in a man's dress is a more subtle matter—is partly an inward dash that springs from a deep confidence in the calibre and contemporary rightness of his tailoring; partly an outward dash that results from a confident following of those new trends that are the most becoming, and the most comfortable, for him.

What determines the calibre of a man's tailoring? In three words: fabric; correct fit. On good fabric, a man's clothes hang—or wilt. Fortunately, good fabric is now more accessible in ready-to-wear clothes than it's ever been. And, in America, summer is the season when the ready-made comes into its own; many a man who patronizes a custom tailor the rest of the year, picks his summer suits off the racks. For good reason—few custom tailors can duplicate, *at the price*, a good ready-made cotton, linen, or tropical worsted suit.

About the fit that's rightest for 1953: there's much to be said—some that some men will want to take issue with us about. There are some men who may want a little less fit than we're about to outline. Other men, brought up abroad, may think the American man's clothes are not fitted enough. What is described here is the new norm—from which a man may prefer to deviate a fraction or so, at strategic points. In fact, for summer, a fraction looser is recommended all along the line—ease has to be that much easier in hot weather.

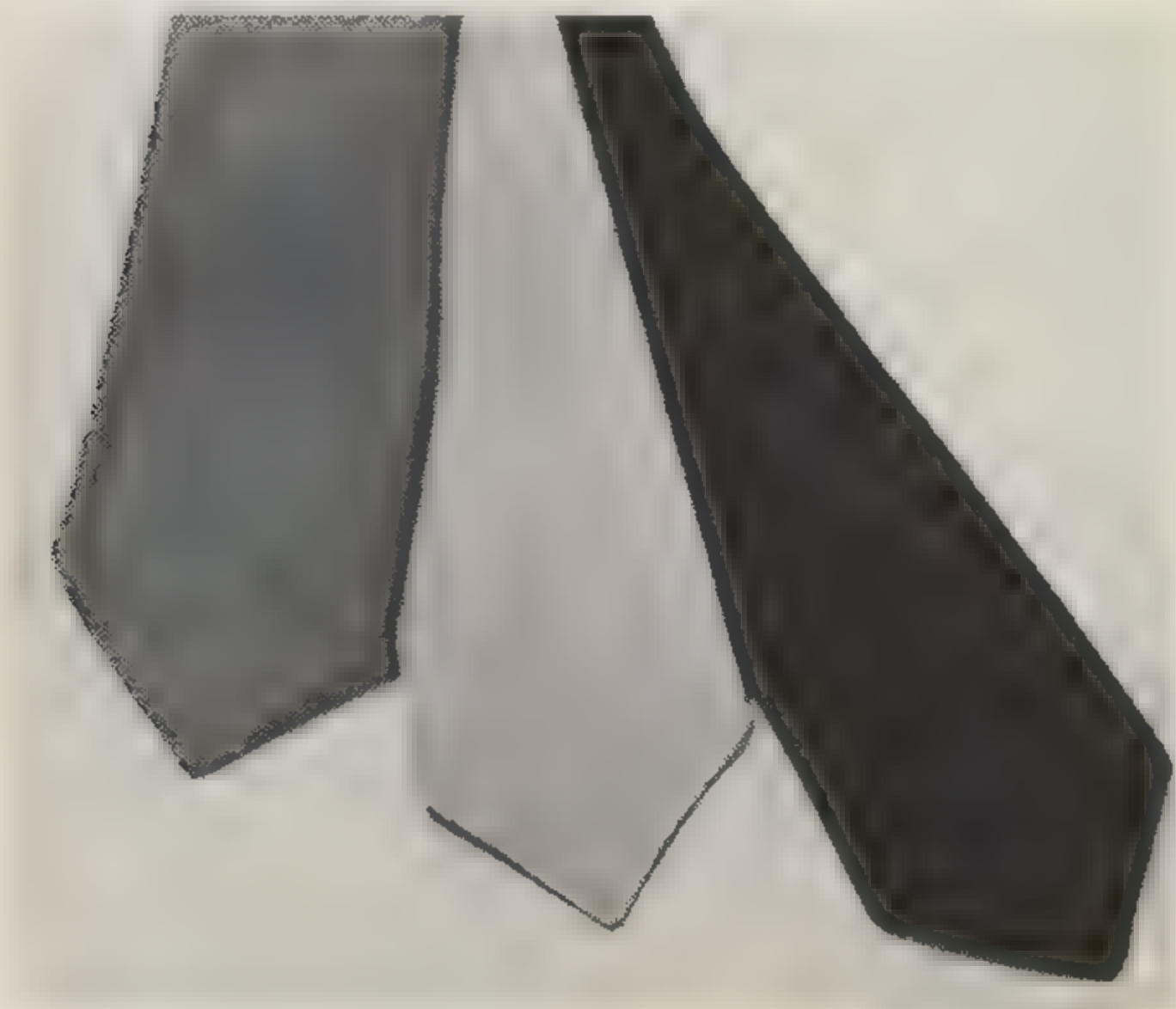
The secret of correctly fitting a man's clothes is honesty (some people think it's the secret of all elegance). By this we mean an honesty about the man's figure—a line that follows it faithfully though not tightly. To the man who thinks his figure (*Continued on page 102*)

Opposite:

24 American men, as seen by Vogue's cameramen. Many of them, photographed unawares; all of them, excellent illustrations of excellent ways for the man of 1953 to look—tailored, contemporary, correct.



STRAW HAT: STIFF,
BRAIDED STRAW; BLACK BAND. \$5. STETSON.



LINEN TIES: MAROON, GREY,
NAVY-BLUE, BY WEMBLEY, IN MOYGASHEL LINEN.
\$2.50 EACH. DAVISON-PAXON.

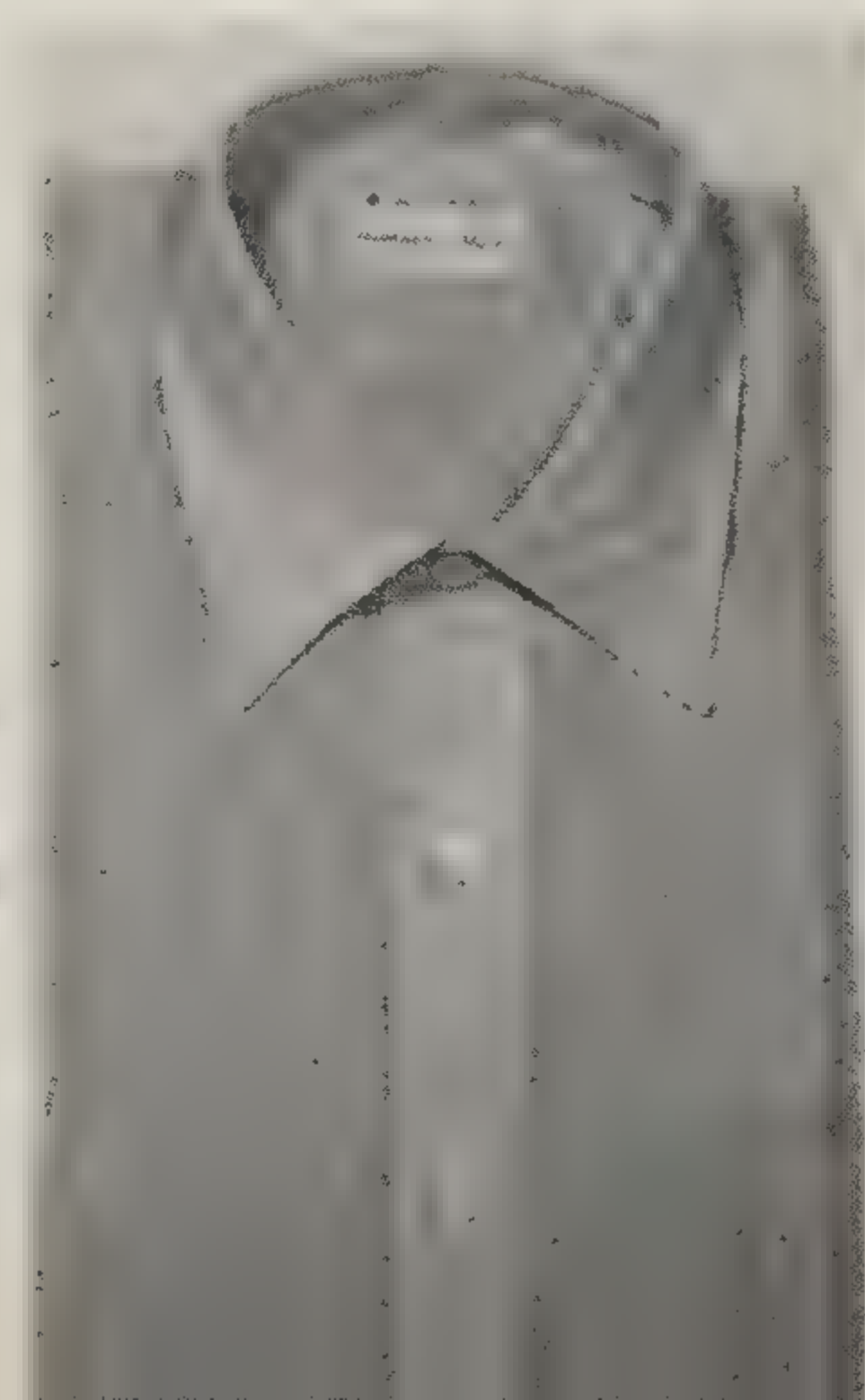
THE MAN ON A SUMMER'S DAY IN THE CITY

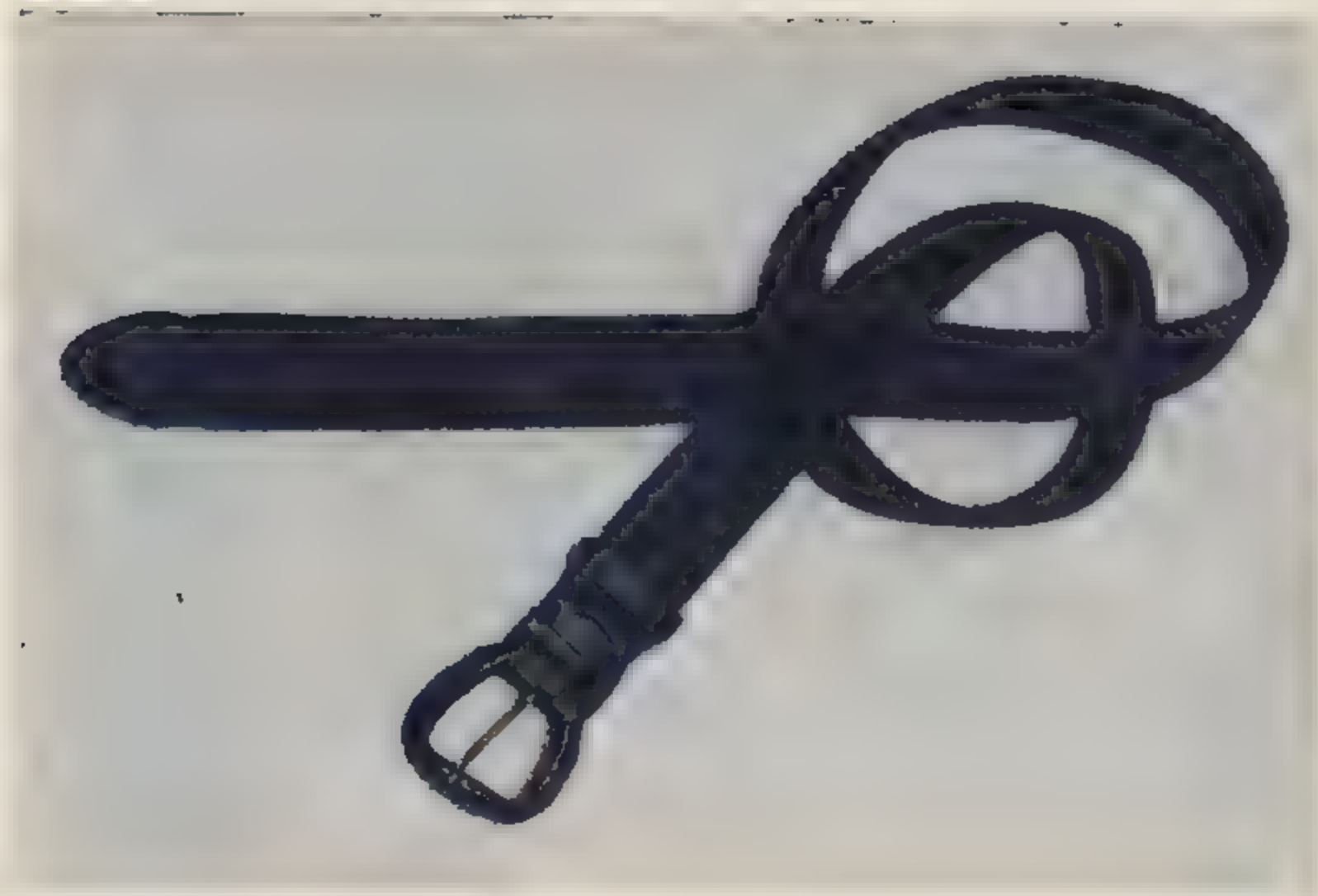
How this man looks: as correct and as businesslike as a man ever looked on a winter's day—with the difference of coolness (everything he's wearing is a cool new development). The suit's of the latest linen, in black and white with worsted weave, treated to resist wrinkles—and properly fitted; note the shoulders, and the flat, neat, narrow cut of the lapels. Cool shirt, cool tie, cool hat: batiste, linen, and straw respectively. Shoes: black calfskin and, like everything else, held to neat and quiet lines. So, this looks right for an excellent reason—because the man feels fine, yet hasn't sacrificed an ounce of impeccability in so doing. *Marginal notes:* addenda worth owning.

LINEN TOWN SUIT:
BLACK AND WHITE MOYGASHEL
LINEN (NOTE SWATCH).
BY BAKER. \$75.
STRAIGHT-TIP BLACK CALFSKIN
OXFORDS. BY LONG BUCKBY. \$24.
ALL: DE PINNA.

BLACK TOWN MOCCASINS:
CALFSKIN; NEATLY TASSELLED.
BY WALK-OVER. \$21. DE PINNA.

COTTON SHIRT:
SMALL BLUE AND WHITE CHECKS.
BY HATHAWAY. \$15. LORD & TAYLOR.





BRAID BELT: ELASTICIZED.
BY HICKOK. \$2.50. STERN'S.



SILK SHIRT: SQUARED PRINT.
BY ADRIAN. \$20. ALTMAN.



LINEN-STRAPPED WATCH: THE NEW ILLINOIS
WATCH BY HAMILTON. \$72, TAX INC. SAKS FIFTH.

BLAZERS AND WHITE FLANNELS BACK IN THE COUNTRY

Why this looks as if it might be a highly successful revival: because in a man's resort wardrobe there's a need for this—for the dark blue blazer worn with white flannels—that nothing else has yet managed to fill. Nothing else bridges so correctly the gap between daytime slacks and formal summer dinner clothes—and in Palm Beach this past winter, blazers and flannels were seen together again as often as they were on afternoons in the Twenties. Contemporary way to wear them: with white or striped shirts, dark blue foulard ties, brown and white wing-tip shoes (these, coming back on the blazer's trail). Or, separately: the blazer, with gabardine or linen slacks and shorts—or white corduroy trousers; the flannels, with black Shetland or Indian madras jackets (January Vogue). *Marginal notes: addenda worth owning.*

BLAZER AND FLANNELS:
BOTH OF BRITISH WOOLLENS.
BLAZER, \$55. TROUSERS, \$43.
SHOES BY ALAN MC AFEE, \$33.
ALL: SAKS FIFTH.

COTTON SHIRT: CRICKET-STRIPED.
BY DAMON, OF HERBERT MEYER TEBILIZED
COTTON. \$13. DE PINNA.

SILK FOULARD TIE:
\$8. COUNTESS MARA; I. MAGNIN.





TENNIS SHIRT:

KNIT COTTON.
IMPORTED FROM FRANCE;
IZOD OF LONDON. \$8. JAY THORPE.



SPORTS COAT: WOVEN OF

MIRON WORSTED-AND-LINEN.
BY MICHAELS, STERN. ABOUT
\$45. HUDSON'S; SAKOWITZ.



STRAW-CLOTH SHORTS:

BERMUDA LENGTH;
COTTON LINING; WASHABLE.
\$28. DE PISA.



SPORTS SHIRT:

HAND-WOVEN FRENCH VOILE.
BY BARTLAY. \$25. LORD & TAYLOR.

YELLOW SLACKS, MADRAS SHIRT:

LINEN DAKS SLACKS, \$24;
COTTON SHIRT BY HATHAWAY, \$13;
WEEJUN MOCCASINS BY BASS, \$13.
ALL: LORD & TAYLOR.



GOLF UMBRELLA:

FROM ENGLAND.
BY BRIGGS. \$22. AT KNIZE.

THE MAN IN SLACKS

Why this looks interesting: because it's a way to strike a hard-to-strike balance; a way for a man to look easy, far from drab, yet entirely correct on a summer day in the country or at the seashore. How it's done: by following the same rules that apply to correct town clothes; by tailoring good linen and cotton with the same excellence given to good worsted—along neat, narrow, but comfortable lines, with no surplus fabric flapping foolishly anywhere (surplus? Any more than needed for ease). Result: a man wearing yellow, the new country colour—with confidence. *Marginal notes:* addenda worth owning.

THE MAN IN SHORTS

SHORTS, BRIGHT SHIRT:
SHORTS OF PALM BEACH CLOTH
(BUILT-IN HALF-BELT), \$10;
KNITTED CASHMERE-AND-SILK SHIRT,
BY FORSTMANN, \$25. BOTH: WALLACHS.

CABLE CARDIGAN: ALL WOOL.
BY CATALINA. \$14. GIMBELS.

BOXER SWIM-TRUNKS: OF RAYON.
BY BARTLAY. \$10. JAY THORPE.

MADRAS BELT: DOUBLE-BUCKLED.
\$2.50. FENN-FEINSTEIN.

GIANT BEACH TOWEL: ZIPPERED,
WATERPROOF POCKET. \$18. BRONZINI.

V-NECKED SHIRT: SILK HONAN.
\$35. BROOKE CADWALLADER.

WALNUT-PRINT SHIRT: OF SAILCLOTH.
\$18. TILLET SHOP.

SILK CARRYALL: FROM PARIS;
WATER-REPELLENT. \$6 TAX INC. DOMINIQUE FRANCE.

CANVAS MOCCASINS:
ROPE-SOLED.
BY PEELESS. \$6.
WALLACHS.

Why it's easy for a man to look smart in shorts: because there's only one right length to consider, just above the knee (that's the thinking of Vogue's Men's Board); because the rest is good fabric and correct fit (that's any good tailor's way of thinking). The news angle to this shorts story—the shirts they're worn with. Sports shirts are exceptionally good this summer: look neater, more pleasantly colourful. For instance, the shirt here, knit of silk-and-cashmere in bright red. Good golf shirt, driving shirt; good under linen or denim jackets; good with slacks. *Marginal notes:* addenda worth owning.



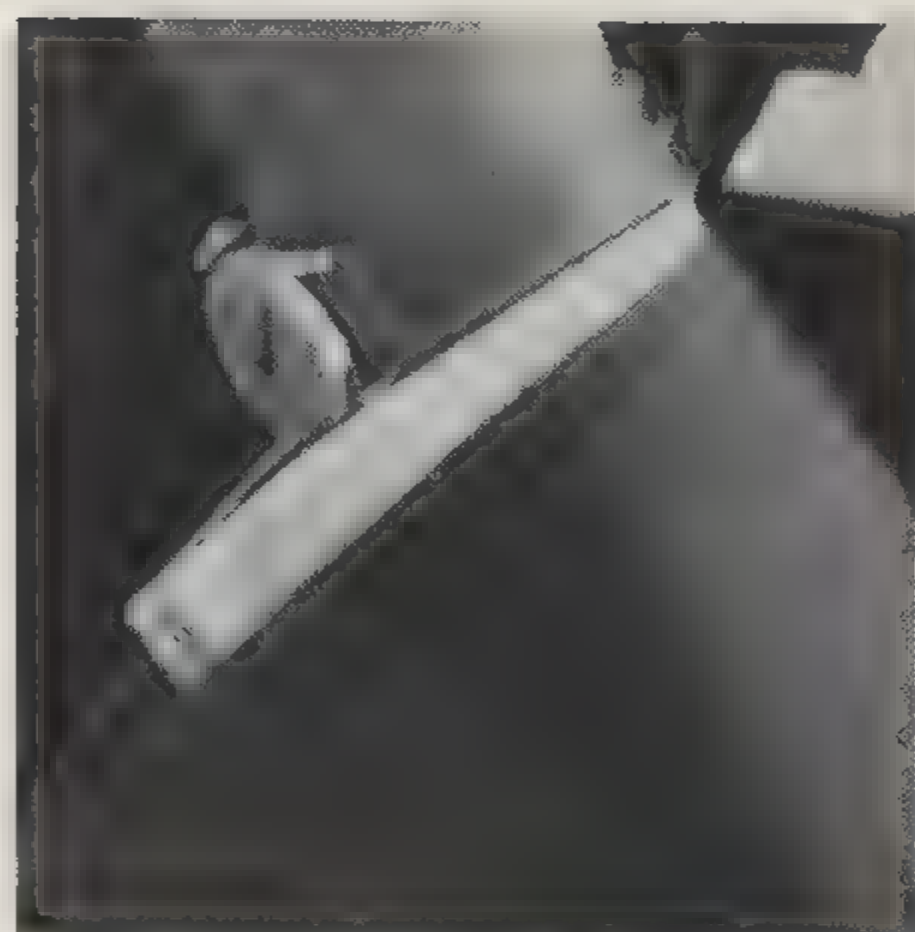
COLONEL OBOLENSKY: we like the way he looks

For years Serge Obolensky has been acknowledged as one of the most elegant men in America, and one of the most interesting—a Russian prince by birth; a U.S. Army colonel during the Second World War (first paratrooper to jump behind the lines in Sardinia); a talented New York businessman. We photographed him for Vogue's Men's Issue as a matter of course. But when we saw the photograph—you see it, left—it seemed to us that it deserved elaboration. At his desk in the Sherry-Netherland Hotel, Colonel Obolensky is, point for point (see smaller photos), the perfect picture of how good bearing, a finely developed sense of correctness, and a mature confidence permit a man this pleasant privilege: of dressing imaginatively.



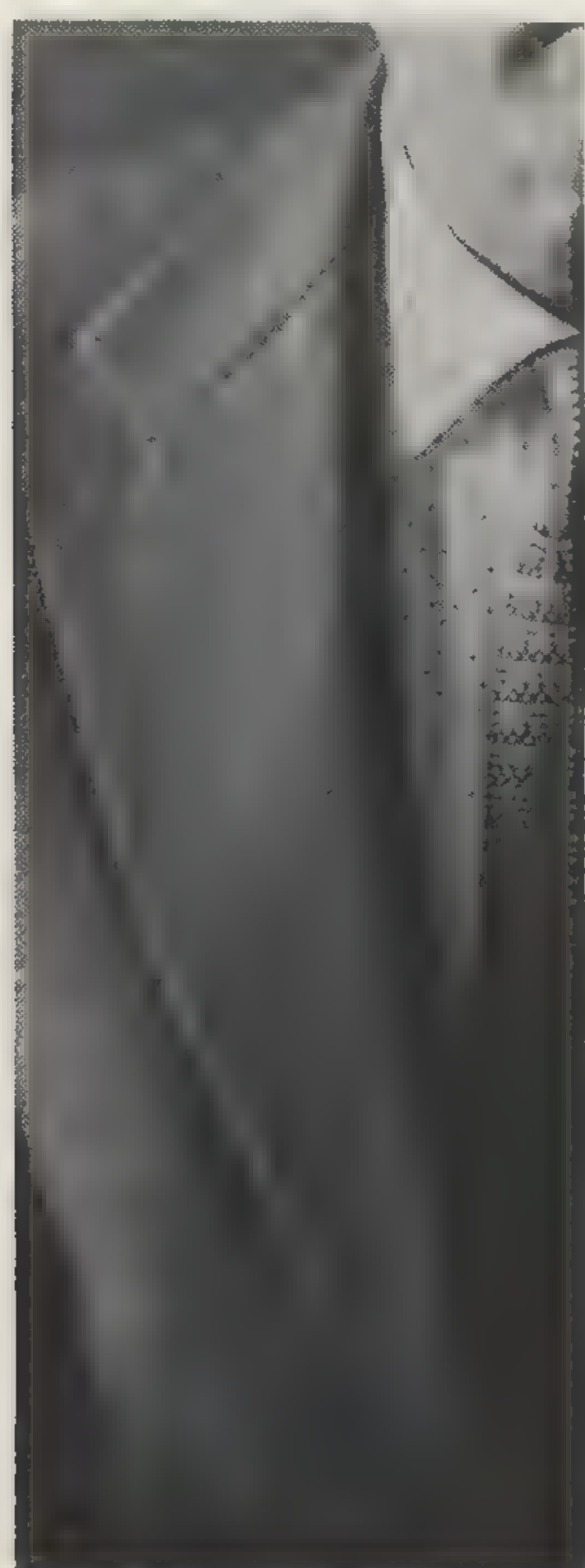
CHECKED TROUSERS; PLAIN COAT.

Black and white checks, with plain grey flannel—an imaginative variation on the business suit, successful because of the high calibre of fabric and cut.



SHIRT CUFF: A NARROW RIM.

Precisely the right amount of shirt cuff for a man to show (see Vogue's 1953 tailoring directions, page 102).



LAPEL: LONG, FLAT, NARROW, NEAT.

Ideal line in a single-breasted suit, and (as shown in the larger photograph on the facing page) buttoning at a point neither too high nor too low.



SHOULDER: PROPERLY PADDED.

Padding that gives a neat line, not width; that stops at a point close to the shoulder joint.



HANDKERCHIEF: FOLDED NATURALLY.

No fancy, four cornered look; the handkerchief treated as a practical article, not a decoration. And: plain white.

DOTTED SHIRT; BROKEN-STRIPE TIE.

Neat red dots on white lawn. Multicolour stripes, neatly broken. Admirable and unconventional combination in (absolutely essential) a framework of perfect tailoring.



PARKINSON



THOMAS W. PHIPPS

Thomas Phipps in the last two years has risen out of the faceless number of TV playwrights to his present ranking spot as one of two men with an NBC contract to write original TV plays. (The other is Robert Sherwood.) Phipps's contract calls for twelve in a year. His plays, on "Television Playhouse" and "Robert Montgomery Presents," are marked by facile, intelligent dialogue, which the viewers couldn't do better themselves. Before his TV life, Mr. Phipps wrote the famous Joe Carter series for Vogue.

INTERESTING MEN

WALTER HOVING
AND HIS SON, THOMAS

Walter Hoving, here with his son, has an affable receptivity, an unflickering belief in public duty, is President of Bonwit Teller, Inc., author of *Your Career in Business*, and an active worker for many causes, especially the Salvation Army. Chairman of the City Affairs Committee of New York, a non-partisan group, he and his members have pulled and pushed at the city administration, trying for better methods of city management. Thomas Hoving, whose field of study is art, is a senior at Princeton.

RAWLINGS





FASHION and the woman who dresses for a man

Does every woman dress for a man? No. There are some women, some very elegant women, who frankly don't give the men in their lives much thought when they order their clothes. We're not concerned with those women here; they manage.

What we do want to take up here is the woman who *wants* to dress to please a man—and the question of whether she's doing it successfully. Often, not. Often, swayed by outworn clichés about what men do and don't like, she misses fire completely; just impresses people as “odd.” We've all observed her: the woman who flutters about perpetually in baby-blue (“but blue is a man's favourite colour”); whose hair straggles in the spaniel fashion of 1938 films (“but men hate short hair”); whose necklines keep dinner parties in blushes (“but men like women who look sexy”).

Let's look at the women who, men tell us, look wonderful. Why do men think so? For one thing, they're generally women who are in fashion. They know that even the man who reads only scientific journals feels it when the woman he's with looks not quite—his words—up to date. (That tentative “Why don't you get yourself a new outfit, dearest?” is a question that ought to make a woman *think*.) Another point, attractive women work at pleasing their man, and not all men. Men's opinions on women's clothes are as individual as men are. One man may like green; another may loathe it because it reminds him of a teacher who kept him after school when he was seven.

The women who please men by the way they dress, are neat women. Many a man, in fact, can't tell the difference between fashion and grooming. He raves about a carnation print cotton dress, not because the flower print is the newest thing, but because hers looks so clean and pretty to him. He's terribly pleased with her new hair-do, not because short hair's the fashion but because hers looks so neat and shiny now, and her neck looks so long and white. He approves of the fact that her cool new summer dress has a jacket, not because jackets are smart this summer, but because she looks “decent” when they go out to get a cab. He's glad she's stuck to wearing black at little dinner parties—black that's cut, unbeknownst to him, along the very newest lines. He's suddenly aware how slender she is, not aware of the slim new dress that's emphasizing her slenderness.

Above all, women who know their men know this—the difference between allure and sensationalism, between making eyes light up and eyebrows lift. (Thought for the woman in the décolletage down to there: the innocent little white collar hasn't done badly with men in its day.) And when the fashion changes drastically, she remembers this: that men like good fashion; what throws them is the brief moment of transition. So, she changes subtly. Every woman who dresses for a man successfully has often smiled a secret smile at the words: “Thank heaven you're not going crazy like the rest of the women,” when she'd been wearing the newest fashion for the past several weeks.

Opposite

In fashion, the way he likes it: which is neatly, cleanly, prettily. Her dress, day-length for little summer dinners, is full of news, actually, though he may not be aware of it—it's white; it's piqué, bordered and tied with pale-blue satin; its bodice takes a pretty new line: the camisole's. The dress by Harvey Berin (\$70) and the Mosell earrings: Henri Bendel. The dress is also at Garfinckel's; Hudson's; Neiman-Marcus.

THE NEW BLACK

and the woman who dresses for a man

A dinner dress that's a lesson in dressing smartly, attractively—its background, the Paris spring collections (in which a dress more-than-reminiscent of this one was one of the great successes).

Why do we think it's also alluring?

The neckline for one thing. It extolls the shoulders, but isn't too low.

The fit, which is definite, but delicate. The skirt, all back-swept.

By Rembrandt of black *peau de soie*, \$40.

Dangling earrings by La Tausca;

what-else-but-white gloves

by Kislav. All at Best's.

Dress, also: The Dayton Co.;

Hutzler's; I. Magnin.

Below: Always alluring; shining hair, naturally combed—jewelled ears.





Another way to dress smartly, attractively.

Part of it: eyes softened by a veil,
earrings that swing shoulder-length.

And then, the new black, sharply silhouetted.

Jacketed, as here, it's meant for summer
afternoons in town and in travel.

Without the jacket, it's a short
evening dress, the bodice, black chiffon
over pink (a combination positively
femme fatale when it's handled expertly—
and just plain fatal when it isn't).

Here it's expert. An adaptation
of a Madeleine de Rauch design
by Hannah Troy, in a new
summer blend of cotton and
Avisco rayon faille. \$110.

Earrings by La Tausca.

All, Bergdorf Goodman.

Dress, also: Garfinckel's;

Jordan Marsh.



THE NEW SLENDERNESS

and the woman
who dresses for a man

What's new about the new slenderness?
It doesn't look tight. It makes a woman
look slender—not hobbled.

This page: Basically an at-home costume—but
at home to a dozen friends if you like.

New in print: the narrow falling, evening skirt
of satin—all flowers;
and a black matte jersey blouse
with That Neckline and below-elbow sleeves,
both at Brooke Cadwallader; Woolf Brothers.
The Rajah's ransom bib of pearls
(obviously they *couldn't* be real) by La Tausca.
Julianelli sandals at Lord & Taylor.

Facing page: Basically a summer sundowner—
it could be a year-round little-dinner dress
if it's all *that* becoming to you. It's also
Traina-Norell's last word on the sheath.
Sheer black silk crêpe, entirely tucked;
a narrow, willowy line down to the knee, where
it ends in a slight flurry of pleats. At Bonwit Teller;
Wanamaker's, Phila.; Neiman-Marcus; I. Magnin.



THE FLOATING PRINT

and the woman who dresses for a man



This—the floating, flowered, evening dress, is one of the prettiest fashions ever born. Even if a woman could unearth a man who didn't think so, we still think she ought to have such a dress, because this time the man would be *wrong*.

This page: Organdie's lightness, organdie's allure, shaped as tidy as a pin; the waist, close, the neckline, newly square, and the skirt—faithful-to-the-end pleats—buoyed on rayon taffeta. By Junior Formals, of bright pink forget-me-nots and green leaves, prettily crowding on white nylon. \$50. Saks Fifth Avenue; L. S. Ayres; Sakowitz. Pink kidskin sandals, by Johansen.

Facing page: A mass of rosy flowers on the softest imaginable silk organdie—beautifully controlled, to mould through the body; the skirt and streamers, a waft of colour. Made-to-order by Count Sarmi of Elizabeth Arden. Red satin opera pumps, by Evins, at I. Miller. The diamond jewels, Harry Winston.



PEOPLE ARE TALKING ABOUT...

People are talking about... Congress and the Budget, with Republicans flinging tax cracks at Republicans... *The House of Wax*, Warner's new 3-D movie, a horror picture of a horror story, good only for those who are still bemused by having somebody in the film throw things directly at the audience... The accurate off-notes, acid as a green pear, the nick-of-time rhythms of Cynthia Gooding singing on the LP Elektra record, "Turkish and Spanish Folk Songs."

People are talking about... The Marionettes de Georges Lafaye and their incredibly explicit skit, the love affair of a feather boa and a wicked high hat—the marionettes are not puppets, but simply blacked-out humans with spot-lit props, whose act is the perennial hit at the Paris night club, *La Fontaine des Quatre-Saisons*. ... Skira's new book, *Roman and Pompeian Painting*, with its ravishing reproductions, the forge-fire reds and the cool blue-greens superbly engraved... The fizz of passionate opinion behind "discussions" on TV's "The Big Issue" (ABD)... The lapse from talent of Italian moviemen Zavattini and De Santis in *Rome 11 O'Clock*. ... The accumulating acclaim for President Eisenhower's foreign policy speech proclaiming our aims.

People are talking about... The work of the National Committee for Recording for the Blind, Inc., with its hundreds of volunteer readers, its nation-wide recording centres for the needs of the blind students in over a hundred colleges, its recorded books circulated on loan, free of charge, from libraries throughout the country... The nostalgic journey of Benny Goodman's boys, now both famous and fortyish, playing the music of the 'thirties on their road tour... *Kingfishers Catch Fire*, Rumer Godden's new novel about an English widow with two small children, determined to meld with the life of a Hindu village; its revelations of a civilization camouflaged, the book gives such unembroidered observations as this: "When Nabir told his family about the spoons and forks they did not believe him. 'What are fingers for?' asked his mother. 'It's a good idea,' said Nabir. 'If the food is hot you don't burn your fingers.' 'But you burn your mouth,' said Raschid."

MARLENE DIETRICH, AS THE RINGMASTER

Miss Dietrich, the eternally alluring, the woman of glamour, dares alternately to tear down the public's glamorous notions and then to rebuild them. She showed herself in a movie washing her teeth, arrived at the front lines during the war in slacks and a shirt, and changed to a beaded sheath when she sang. She wheeled her grandchildren to the park, and then recently at a benefit performance of the circus at Madison Square Garden startled the audience when she walked out (for only one night) as The Ringmaster. In this costume, which she artfully designed, she appeared in the dark immensity, with only a massive spotlight picking up the red of her coat, the diamond studs, the shining boots, the silk hat tipped to the side. Taking the microphone, she said to the entranced audience in a dark, warm, cavernous voice, "Hel-looo," adding affectionately, "Are you having any fun?" While Dynamite, "the only horse in the world able to gallop backwards," galloped backwards, some thirty photographers concentrated entirely on the lure of Miss Dietrich.

MILTON GREENE





The Turkish room; Savonnerie tapestry; bright leather cushions



Mrs. Lopez-Willshaw's bedroom, all French Restoration



In the Chinese room, paintings by English missionaries



Mr. Lopez-Willshaw's Louis XVI bedroom

DOISNEAU



Gaviota IV in Monte Carlo harbour



Space-saving galley; even the glasses hang up



On deck:
blue basket chairs;
a shelter
for windy days

UNIQUE YACHT

Gaviota IV, owned by
the Arturo Lopez-Willshaws

This white 184-foot steam yacht, which looks like a yacht in line and on deck, has an extraordinary unyacht-like interior. Within, it looks more like an eighteenth-century *folie*, exuberant, remote, daring. This remarkable, knowing mixture of French, English, and Chinese antiques belongs to Mr. and Mrs. Arturo Lopez-Willshaw who have made their house at Neuilly-sur-Seine, near Paris, a concise encyclopaedia, illustrated, of international taste.

On the *Gaviota* (sea gull in Spanish) each room had a special starting point. The Turkish room, with nothing Turkish actually in it, began with a small Savonnerie tapestry of a Turkish scene. The Chinese room evolved from four Chinese paintings, once in the collection of the late Duke of Kent, done by eighteenth-century English missionaries; Mr. Lopez-Willshaw's bedroom, from four graceful gold and white Louis XVI columns. The effect of all this, curiously enough, is gaiety, elegance, and lightness.



LELAND HAYWARD

NOTES ON A REMARKABLE PRODUCER, IDEA MAN, FINANCIER, AND PHOTOGRAPHER, WHOSE CABLE ADDRESS IS "HAYWIRE NEW YORK."

BY ALLENE TALMEY

A man of ideas, direct, abrupt, Leland Hayward often seems like a man who has invented himself, working out with a special gadget idiosyncrasies that occasionally obscure the sharp line of his contribution to the theatre. He often seems as well like a financial playboy who plays for keeps, using comedies and musicals as counters. Although his first love is aviation (he pioneered with the Southwest Airways, Inc.), his second love is the theatre. But he married it late. In 1944 he became a producer with *A Bell for Adano*, after almost twenty years of hurly-burly as agent for such high-tension celebrities as Fred Astaire, Ginger Rogers, Edna Ferber, Jimmy Stewart, and Henry Fonda. He liked to adventure in money, clubbing movie studios into paying shockingly high prices dreamed up between two long-distance calls.

In his office he sometimes stretches out, a long, rangy figure in a dark flannel suit, with a pink shirt and a black tie. Then a sudden 'phone call and this amusing, deeply kind man flies to Cuba for a week end to talk

over with Ernest Hemingway the fishing scenes he will oversee in the Hayward movie, *The Old Man and the Sea* or to Hollywood to find a star or to Europe for three days for a playwright. Then he returns to stretch out again in an armchair, with contracts signed. Or he will rush to a rehearsal, as he did one rainy afternoon last year, when he hurried down the aisle, with hat pulled down, belted raincoat, hands in pockets, followed by two henchmen dressed the same, their hands in their pockets. A foreign visitor sitting in the darkened theatre asked with hopeful, movie-inspired interest: "Gangsters?"

In Leland Hayward's nine years in the theatre, he has been the producer or co-producer of twelve productions (two of them Pulitzer Prize winners), three of them financial failures—total losses only \$100,000. Another broke even. Eight of them together have made so far almost eight millions.

Here are his productions, his contributions to them and the money lost or made:



RAWLINGS

Hayward in his office, at his special gadgeted desk, with Henry Fonda

1. *A Bell for Adano*. Hayward not only thought of dramatizing John Hersey's novel, but persuaded Paul Osborn to do it and Fredric March to star in it. The play made \$100,000.

2. *State of the Union*. Hayward says: "I didn't do a goddam thing to it except produce it." This Pulitzer Prize winner made about \$500,000.

3. *Mister Roberts*. Hayward, after reading Thomas Heggen's novel, bought the dramatization rights, then arranged with Joshua Logan to direct the future play, thereby putting together Heggen and Logan who then wrote the play; put Henry Fonda, long his client, in as star. When it closed after five and a half years last February, it had made \$1,315,000.

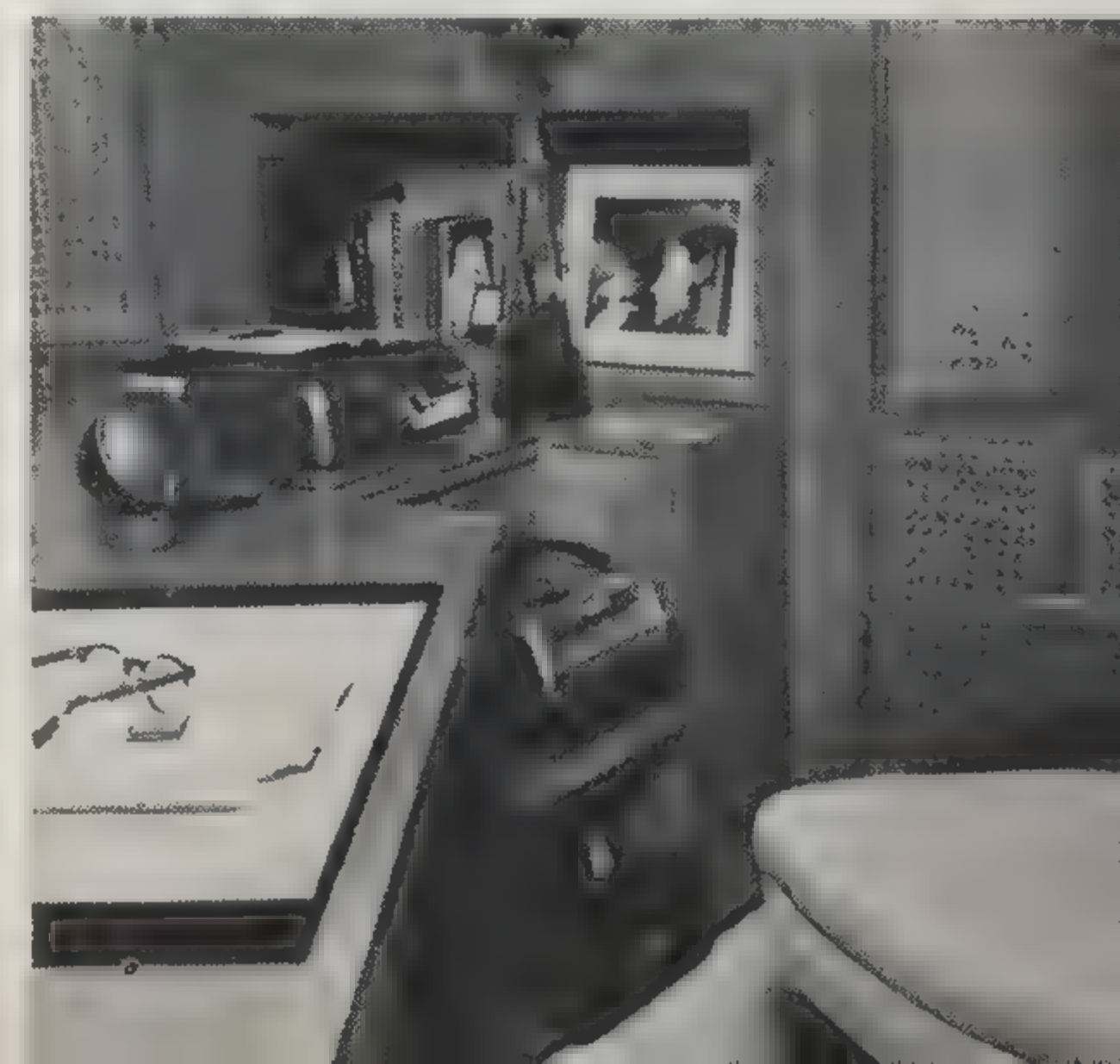
4. *Anne of the Thousand Days*. Hayward's masterly contribution to this Maxwell Anderson play was his courage during the soggy Philadelphia tryout in not closing it down to take a quick loss of \$168,000. Instead he ripped the play apart, had Anderson (Continued on page 101)

HIS OFFICE, meant by the designer, Ted Sandler, as a handsome, functioning, relaxed library for a calm-minded man, has been turned by the owner into a rather tense, crowded place. Air-conditioned, with a bathroom-dressing room, and a complete kitchen, it has sun lamps, a tape-recorder, dictaphone, built-in television, radio, phonograph, plus a small reproduction of Lehmbruck's "The Kneeling Woman" on the desk, a Calder mobile on the ceiling, and a Klee, Grant Wood, Picasso, and two Braques on the walls. On Eddy Duchin's piano stand Hayward photographs of his three children, twelve-year-old Bill, fourteen-year-old Bridget, and sixteen-year-old Brooke, and one of his beautiful wife, Nancy.



Built-in television set

Desk with radio, phonograph, dictaphone, tape recorder





Graham Greene, William Paley, and Sir Alexander Korda (from left to right)

Mrs. Hayward and Mrs. Paley in the Piazza San Marco in Venice



HAYWARD *continued*



At Hvar, Yugoslavian boys playing soccer

For four weeks last summer, Mr. and Mrs. Leland Hayward were the guests of Sir Alexander Korda, producer of such startling films as *Breaking the Sound Barrier* and *The Third Man*, on his rebuilt anti-submarine boat. With them were Graham Greene, author of such

brilliant novels as *The End of the Affair* and *The Heart of the Matter*, as well as Mr. and Mrs. William Paley. (Mr. Paley is chairman of the board of Columbia Broadcasting System.) Starting from Venice, the yacht sailed across the Adriatic to Fiume, then cruised down the



Sir Alexander Korda's yacht at Venice, just before the cruise



Dalmatian coast with stops at Split and Dubrovnik. In that Communist country, they saw the barren, hot dry coastland, the gentle hardy people, the cities, to their curious eyes, empty of automobiles, seemingly quite silent except for the sound of trains always far away. They made short visits to the Yugoslavian islands of Rab and Hvar before going to the Italian islands of Capri and Ischia. (At Ischia they went to the Queen Isabella Thermae, the new handsome baths built on the remains of the eighth-century B.C. baths; the hypertonic mud is kept to ripen for a year in special containers.) Later, after sailing up the coast of Italy, they all left the ship at Ostia, the port of Rome.

Aboard the yacht, which sleeps eight and needs a crew of six, the company dispersed to their amusements; most of them to books; Hayward to his cameras and a rigged-up darkroom; Korda, usually to devising elaborate menus requiring daily miracles from his French chef, who produced from a minute galley an endless procession of soufflés, ducks with black olives, onion tarts, chicken paprika, whipped cream delights, and even lemon ice.

YACHTING ON THE ADRIATIC

These photographs are all by
Leland Hayward



At Ischia, the modern building for the hot mud baths



BEEFCAKE

for cheesecake

These three healthy leaders of women in the movies are male pinups, virile, half-naked, and deliciously in demand.

KIRK DOUGLAS

He's now *Love, Henry*, starring with a stunning pinup, *Paula Patton*, in the role of a *Top Gun* pilot. *Love, Henry* is a *Warner Bros.* production.



JOHN WAYNE

He pitched Maureen O'Hara on a bed and broke it; later dragged her several Irish miles, mostly by her red hair, in *The Quiet Man*.

MARLON BRANDO

He beat up Vivien Leigh in *A Street Car Named Desire*, and led a troupe of younger actors into imitating his torn shirt, sullen body-builder acting.

FOUR of the IVY LEAGUE TAILORS

BY JOHN SHARNIK

Along with the attachments which young men at Yale, Harvard, and Princeton form for their alma maters, a great many develop strong and durable bonds to four much younger, smaller, and more highly commercialized institutions: J. Press, Inc., Chipp, Inc., Sills of Cambridge, Inc., or Fenn-Feinstein (resolutely unincorporated). These four firms make up a group of gentlemen's tailors and outfitters whose names and fortunes are tightly bound up with the traditions of the New England universities. Their New York branches flourish above the sidewalks of Madison Avenue, a joint post-graduate campus of Eastern schools. Their travelling representatives are greeted like visiting gossellers in alumni outposts between Buffalo and San Antonio.

It is to these establishments that hundreds of men owe their air of conservative elegance. And it is to their persistent and widening influence that men's-wear experts trace the current phenomenon of the Ivy League costume—that undraped, unpadded, unpleated silhouette in the tradition of Bond Street and Brooks Brothers.

The Ivy League tailors' inventory of conservatively rich-coloured suitings (most of them in the bolt, but some offered "ready-cut" on the rack), shirts (button-down-collared Oxford and madras), and neckties (hand-blocked figures and neatly-spaced stripes) pretty well marks the limits of what many well-dressed men will wear.

"Take a walk down the aisle of the 7:58 out of Darien some morning," a Chipp salesman advised not long ago. "That's our kind of people. Except for a few strays that may have come aboard at Bridgeport, you won't find a



single hand-painted necktie on that train—or, for that matter, a plaid breast-pocket handkerchief or a pair of socks without garters."

Ankle socks, requiring no garters, are an item for which Chipp and their fellow-outfitters show their utter repugnance by refusing to stock them. Among a number of other items on the list of Ivy League taboos are, in suits, any blue with purple or green in it, and any grey that isn't true and dark. The abhorrence of such tones as blue grey, fawn grey, and dove grey which the collegiate tailors have managed to instill in their customers has reached such intensity that the most acceptable form of the universal "grey" flannel now is almost black.

A junior executive (Harvard '41) in a New York pub-



"A nonconformist described the place as a sort of fraternity house with suit racks."

lishing firm recently explained the effect of these rigours to a non-Ivy League associate who had admired the India madras bow tie he was wearing. The bow, the Harvard man explained, came from J. Press. "To tell you the truth," he went on, "so has practically every other stitch of clothing I've had on since I was a freshman in the Yard—except for four miserable years in the Navy. My God, I felt indecent!" he recalled with a shudder. Then he added instructively, "When you've bought so much as a pair of socks from Press, you can be sure at least that much of you is going to be *absolutely* decent."

The greatest contribution of the Ivy League tailors to the decency of their customers is, of course, the "natural" suit. A mixture of New England forthrightness and Puritan

discipline, it refuses either to exaggerate physical virtues or make concessions to the lack of them. It has been described, somewhat grumpily, as a garment intended to be worn only by Yale quarterbacks.

As a matter of fact, the men who are its most prolific producers admit, its unstuffed shoulders, unfitted waistline, and slender trousers are peculiarly suited to the proportions of their own customers, who are, by actual measurement, far above the national average in breadth of shoulder, flatness of stomach, and length of limb. But its principle of adherence to the honest facts of masculine nature, however imperfect, is universally applicable, the tailors believe. One of the proprietors of the firms, a sub-middle-aged gentleman who has done all his (Continued on page 99)

PHOTOGRAPHED BY FRANCES MCLAUGHLIN; CHAIRS, ROSLYN ROSIER





The woman who dresses for coolness

Here's her summer (she's never had it so cool): spent very smartly, in town and out, in clothes a positive pleasure to put on.

Facing page: Red and white silk hair-ribbon checks; pleated bosom; skirt, quite full. By Larry Aldrich, in Schwarzenbach silk; \$70. At Bonwit Teller; Famous-Barr; Neiman-Marcus; I. Magnin. Red cotton gloves by Wear-Right, also Bonwit's. Red straw hat, John Frederics. *Above:* Gingham dress and jacket for day and dinner—dress, sleeveless, high-necked; jacket closed with rhinestone ice chips. By Talmack, in blue and white; \$80. Costume and Mad-caps hat: Saks Fifth. Costume, also Frost Bros. *Right:* Slightest jacket of the summer, worn here over a strapless dress (the costume's for five o'clock and after). In black and white corded Stevens cotton, the jacket bound with cotton. By Mollie Parnis; \$80. Bergdorf Goodman; Thalhimers. Hat by John Frederics.





More directions for dressing for coolness




Here, more of the clothes that work like cologne, right through the summer's heat. *Above:* She's dressed to stay cool (her dress, a pink Irish linen sheath) and yet not too cool (her jacket, a pink wool matchbox). That covers just about everything, including over-enthusiastic air-conditioning. The costume by Seymour Jacobson, \$90. Best's; Joseph Magnin. Dawnelle gloves, Best's. Hat, John Fredericks. *Left:* White linen and white satin—a marvelous way to appear on a summer's night. The satin-lined stole buttons onto the sheath. By Richard Cole, in Tebilized Tootal linen, \$45. At Bendel's Young-Timers; Joseph Magnin. *Facing page:* Dinner-at-home separates of linen—the striped linen of Irish tea-towelling (yards of it, run non-stop through the looms). Strapless bodice, stole, mid-calf-length skirt, by Sybil Connelly. \$90. Bracelet-size earrings by Bergère. Everything, from Lord & Taylor. Costume, also at Gimbels, Phila.; I. Magnin.

More dressing-for-coolness dresses, pages 94-95.



White: under
new direction





The new way to wear white—as lavishly, as fashionably, and as importantly as if it were black—and with the same emphasis on silhouette.

Left: White, and newly narrow—superbly fitted camisole-top sheath, with its own slim jacket, here half-belted in patent leather, By B. H. Wragge, of Moygashel linen, \$55. Single accent: jet-like bracelet by Dalsheim. Both at Bonwit Teller. Jacketed dress, also Wanamaker's, Philadelphia; Hudson's.

Right: Costume of parts—shapely wrap-around skirt (\$18), brass-buttoned jacket (\$20), both of cotton twill by Galey & Lord; striped wool jersey maillot (\$18). By Jane Derby. Gold-plated link jewellery, by Monet. All at Henri Bendel. The costume, also at Harzfeld's; Bullock's-Wilshire.



V
 EGETABLE EMBROIDERY
*transplanted from Paris
 for the young Nillionaire*



For Vogue's young reader who manages smartly on close-to-nil clothes-money, delicious news. Something good made even better—last summer's popular young fashion, the white sheeting dress, given a helping (in the form of embroidery) of fresh vegetables. Givenchy, the young French couturier, whose fine idea it is, designed both the cool tomato-slice embroidery and the cool dress here, its away-from-the-neck neckline buttoning diagonally down back. As copied in America, \$35. Lord & Taylor; Garfinckel's; Marshall Field.

Green vegetables—very healthful on the diet; very fashionable on dresses, too, ever since Givenchy's recent Paris collection. In fact, he originated the pea-pod embroidery on the dress here. Designed in America, of white sheeting (back this summer, by popular young demand), it's as simple as it's smart. *And* a pleasure to get in and out of, buttoning down one side. \$25. Lord & Taylor; Garfinckel's; Marshall Field. *On both pages:* dresses by Craig, in a Springmaid sheeting fabric.





GERALDINE BROOKS AND DONALD MURPHY,
FROM *THE TIME OF THE CUCKOO*

YOUNG TALENT

(Program credit: washable silk prints)

Appearing in two current successes—Broadway plays and washable silk prints—two young actresses. With them here, the young men in their stage lives. *Opposite page:* Geraldine Brooks and Donald Murphy, the young married couple of the slightly bitter comedy, *The Time of the Cuckoo*, photographed just before Miss Brooks left to be a judge at the Cannes Film Festival. Her dress is navy-blue, pink, and white silk, and washes as easily as hands; fascia and notched collar, navy nylon taffeta. *This page:* Joan Chandler and Eric Fleming, the happy objects of heavenly, although somewhat criminal, machinations of three prisoners in *My Three Angels*, an adult, sunny fairy tale. Program credit here: Miss Chandler's afternoon dress—pale-blue and green on white, laced with black nylon velvet—all, even the ribbon, hand-washable. *Both dresses:* by Henry Rosenfeld. Each, \$18. These, and Miss Brooks's stockings (the new 12-denier, by No-Mend): Altman. Black opera pumps: Marquise.



JOAN CHANDLER AND ERIC FLEMING, OF MY THREE ANGELS



GETTING THE BRUSH

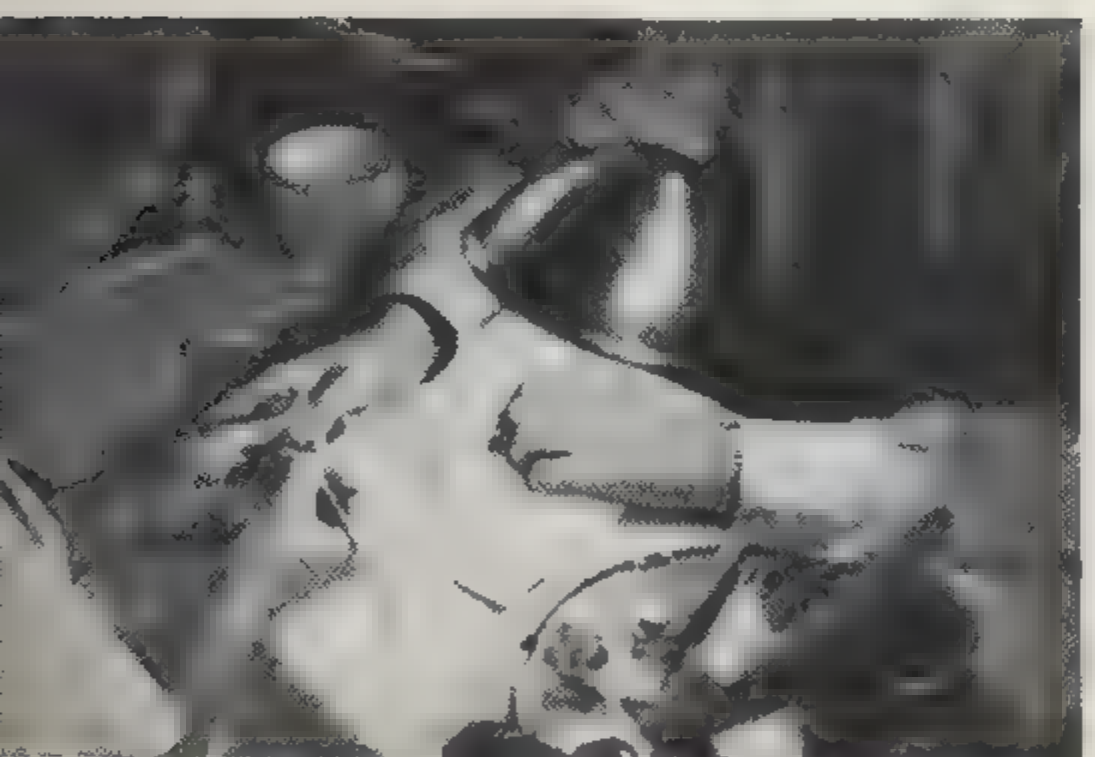
BARBER SHOP



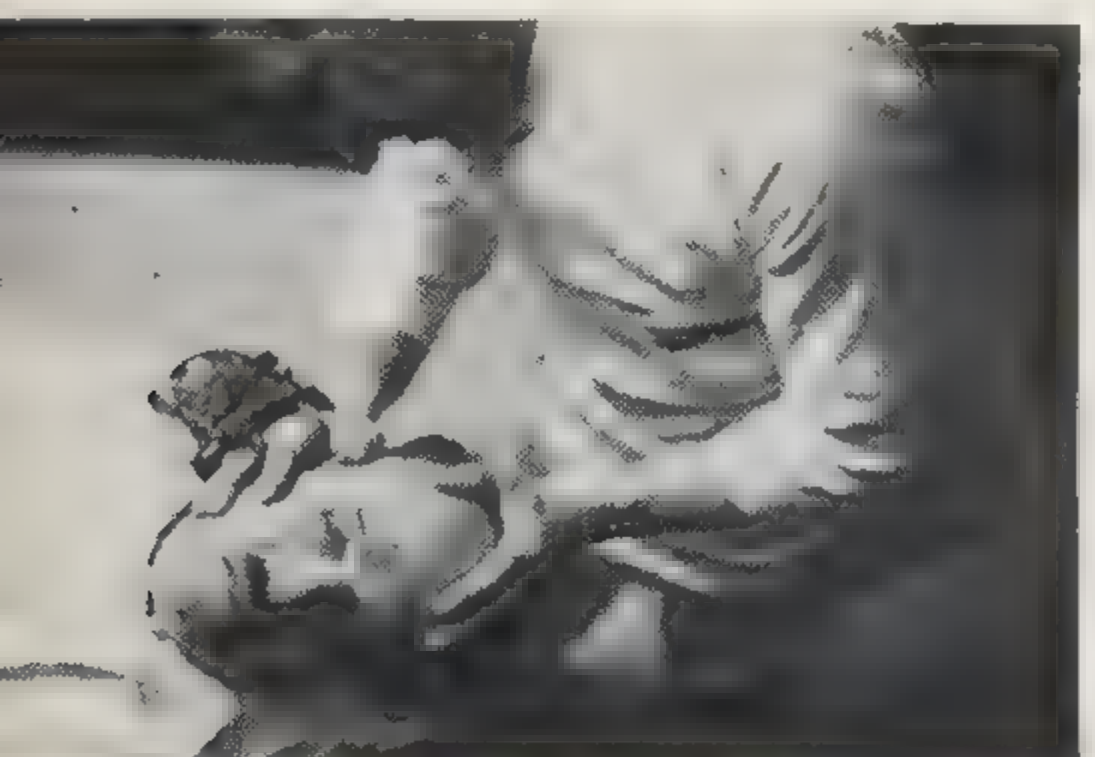
"I USE THIS MYSELF."



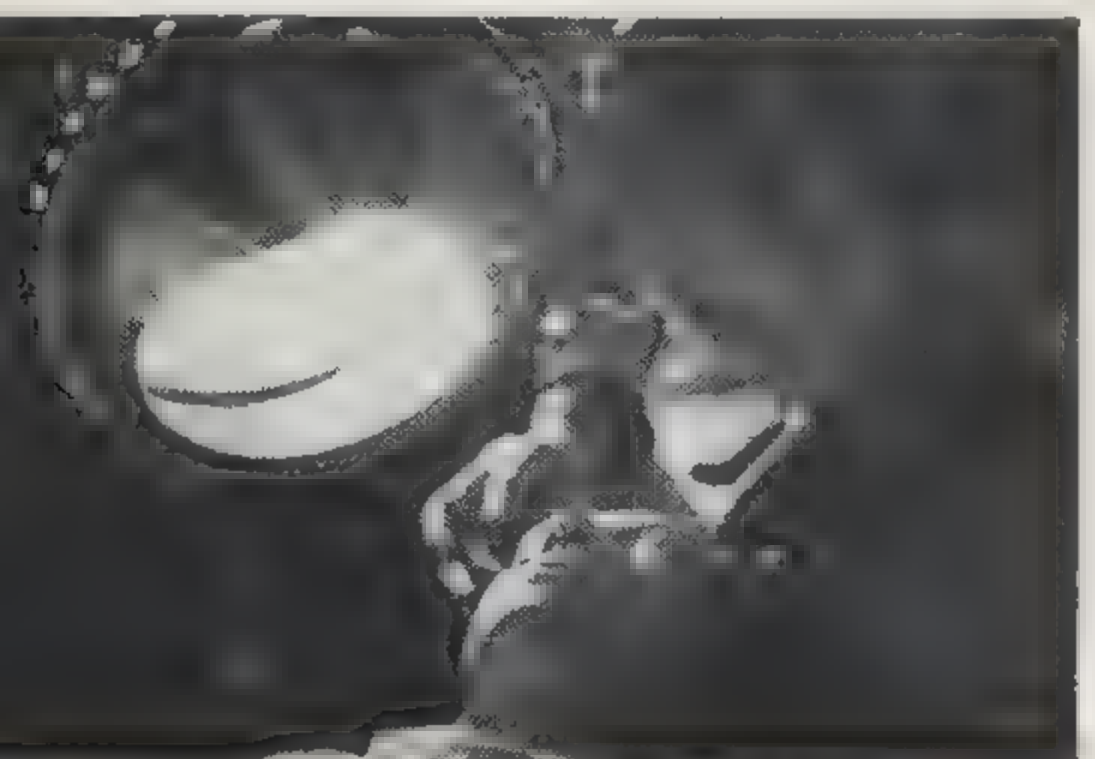
HOT—WHEW!—TOWEL



"BEEN GARDENING AGAIN?"



ONCE OVER LIGHTLY



A DOSE OF VITAMIN D

Above: Haas Pharmacy, on Park Avenue. Here, in a subdued atmosphere of dark panelling and leaded glass, a man enjoys parting with much cash for more looks. This is a big deal, involving a badger brush, at \$50 per (no luxury tax: a necessity, get it?). *Left:* A man says: "I have to get a shave and a hair cut." Translated into simple English this means: he is probably going to get *besides*, a liberal dousing of lotions: a hot towel; a manicure; a facial massage; the sun lamp; and a shoeshine too. (Here: Waldorf-Astoria Barber Shop.)

Right: The gym is a fine male prerogative. And the Grand Central Palace Health Roof let our photographer take these scenes to prove it. Exercises seem to concentrate on waistline-whittling. The electric cabinet is a favourite of high-livers. The violence of the showers, a toner. And then the massage table, the sun lamp. *Far right:* The fabulous hands of Rose Laird, wielding a pair of brushes. Men keep their hair treatment appointments at Miss Laird's shop on Fifth Avenue with serious regularity. They tell us that she keeps what they have, hirsutely-speaking—seems that the trick is to start work before a man even knows he *has* a forehead.



The handsome

GYMNASIUM



FOR A GOOD BUILD



TOUGH NIGHT?



HOT AND COLD RUNNING . . .



AHHH . . . ZZZZZ

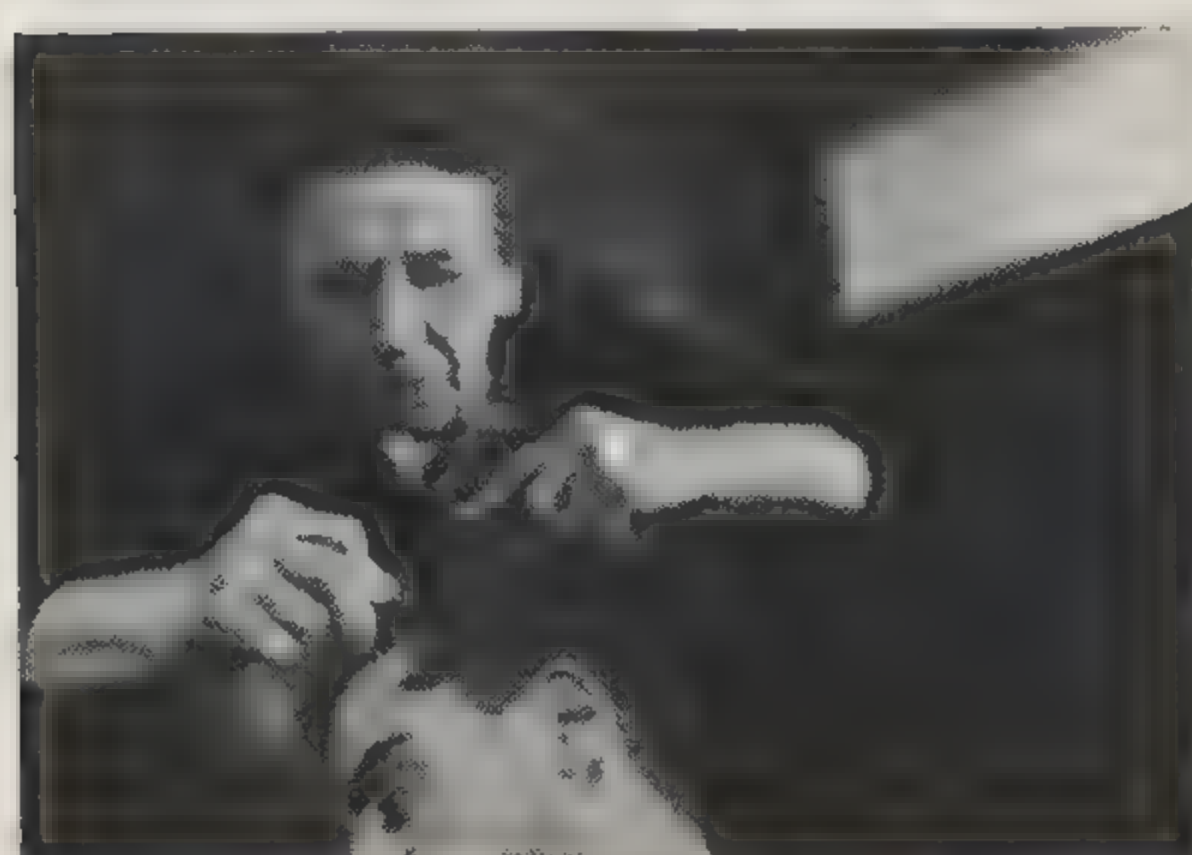


business

The handsome man is big business, today. And after a thorough investigation of the men's handsome business, we have come to the conclusion that men spend almost as much time as women spend—and plenty of money—on looking better looking. Only, men are much quieter about it. Seem hardly to realize it. Seem, in fact, to think that matters of hair and skin and figure are simply matters of good grooming or health, and certainly not vanity. *Certainly* nothing to talk about.

If you ask a handsome man what he does about being handsome he clams. The impression is given that he doesn't do much of anything, except shave. All the rest just comes naturally. (Our investigation proves that it often just comes naturally from the drug store, the barber shop, the gym, and that haul he took in last Christmas.) The thing to do, we decided, was not to ask the men, but ask the women around them. Our little survey is photographed all about here—and shaving is only a small part of the total. We concede that women have been largely responsible for the recent great growth in the men's handsome business. First, women have impressed on men that they like a pleasant scent, a good skin, a notable figure, attractive hair—and on men, it looks good, too. Second, women are great shoppers and great you-must-try-this-ers. Men accept and try. Next thing you know, you aren't the only one who thinks he's cute. Dear reader: could you trust your husband if he were *any* handsomer than he is this minute? If so—here's the latest. . . .

SCALP TREATMENT



FINE HEAD OF HAIR

1. Remington electric razor: Tripler.
2. Portable sun lamp: Hammacher Schlemmer.
3. Guerlain's Eau de Cologne Imperiale, made for that tough guy, Napoleon.
4. Loofa mitt and friction strip, for after-bath rub-down.
5. Gourielli's Active Ozone Cream for the male but sensitive skin.
6. In travelling, plastic, After Shave, by Alfred Dunhill.
7. Smoker's toothbrush; Haas Pharmacy.
8. Outsize nailbrush, by Kent.
9. Yardley Invisible Talc, skin-coloured for after-shave.
10. Collyrium, a soothing eye-wash.
11. A chromium stand to hold razor, brush.
12. Rybutol vitamin capsules.
13. Caron's lotion Pour un Homme.
14. Haas Pharmacy's own, liquid Imperial Dentifrice.
15. Jean Naté After Bath Friction.
16. Bloc Hyalin, alum to soothe the skin: Haas Pharmacy.
17. The famous Old Spice-scented After Shave, by Shulton.
18. Kent's bath brush.
19. Outsized sponge: Haas Pharmacy.
20. Yardley hallmark: wooden bowl filled with shaving soap.
21. Friction towel: Haas.
22. Schiaparelli's glass pipe of Snuff perfume.
23. Deodorant stick: Gourielli.
24. Schiaparelli's fist-size Snuff soap.
25. Kent's slim military brushes.
26. Suave, liquid hairgroomer.
27. Nivea Skin Oil.
28. Lenthéric's Close-up, pressurized shave cream.



Gustave Chataigner of the Bistro Chataigner

10 Great French chefs *and their specialties*

The master chefs on these and the next two pages are men who consider cooking both art and vocation. Most of them began their apprenticeship when they were little more than twelve years old. Now among the kitchen great of Paris and the provinces, they share the same double-posted goal, satisfying the connoisseurs and "educating the palates of new clients." But, as one chef sadly reflected, "The present economy of the world is dealing a death blow to gourmets."

LOUIS BARTHE, the chef at Maxim's for the last twenty years, is a gentle, austere man of fifty-six. His kitchen, surprisingly enough, looks rather like the engine room of a ship, with pipes, and huge coal ovens stoked by men in T-shirts. Here, Monsieur Barthe directs nine lesser chefs, rarely leaving his high desk and stool, strategically placed in the centre of the room, except to add finishing touches to perhaps a cake, a ham, or a dish for a well-known gourmet. On page 103, Barthe's recipe for *Sole Albert*.

RENÉ VIAUX, chef of the balcony-restaurant in the *Gare de l'Est*, describes himself as "half-cook and half-bookkeeper." A solid-looking man of forty-three, with an expressionless face, his administrative capacities extend beyond his restaurant to include even the bustling *buffet de la gare* and the sandwiches and pastries hawked from carts throughout the station. On page 103, Viaux's recipe for *Soufflé de Langouste*.

Opposite: GUSTAVE CHATAIGNER, owner and chef of the tiny *Bistro Chataigner* in the *Rue du Cherche-Midi*, could stand as a symbol of all the chefs of France with his white coat, tall cap, coppered pots and pans, hanging towels, and the kitchen cat. Chataigner's recipe for *Brochet de Loire au Beurre Blanc Nantais* is on page 103. (More on next page)



Louis Barthe of Maxim's



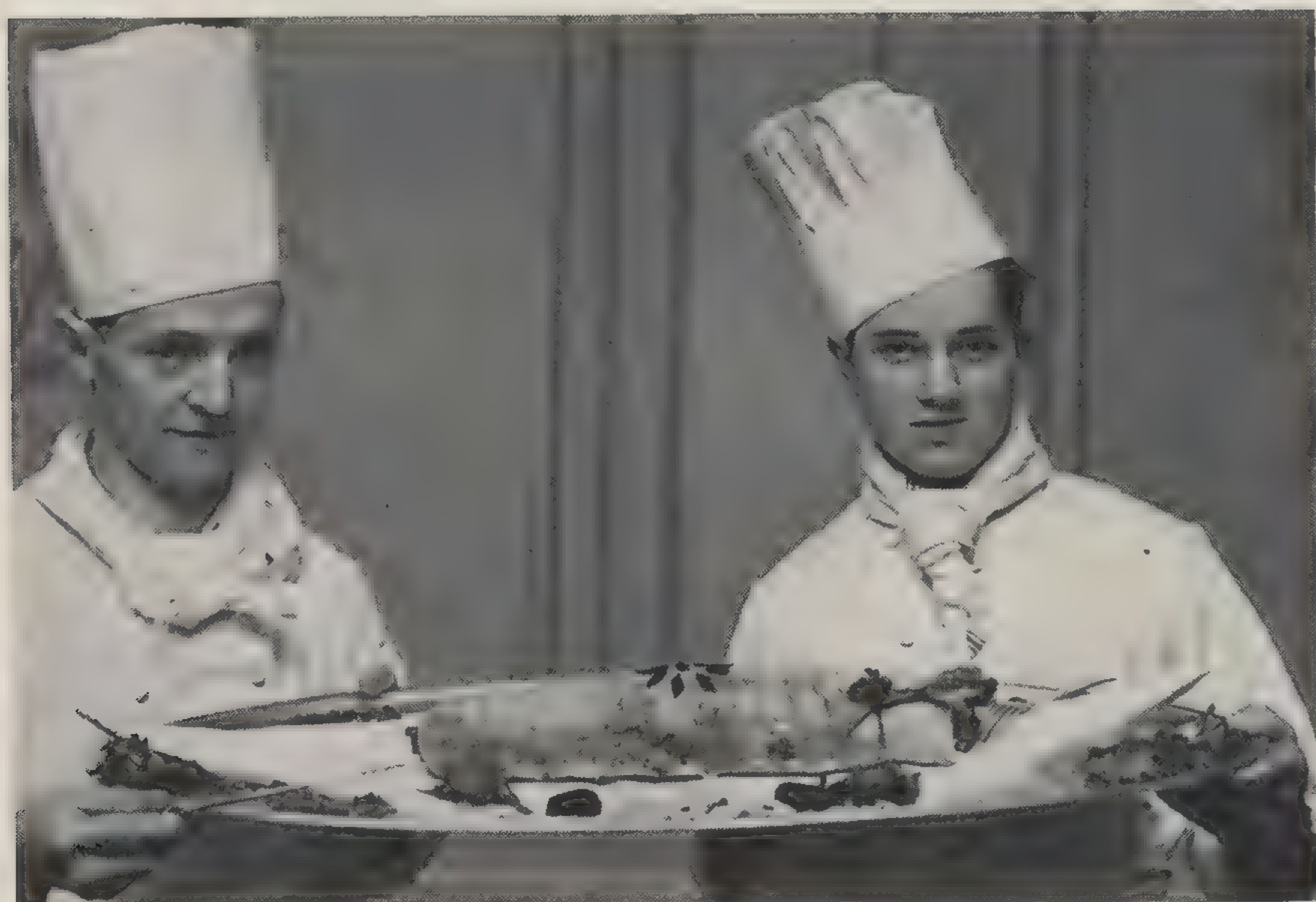
René Viaux of the Gare de l'Est



Joseph Clayeux of *La Réserve*



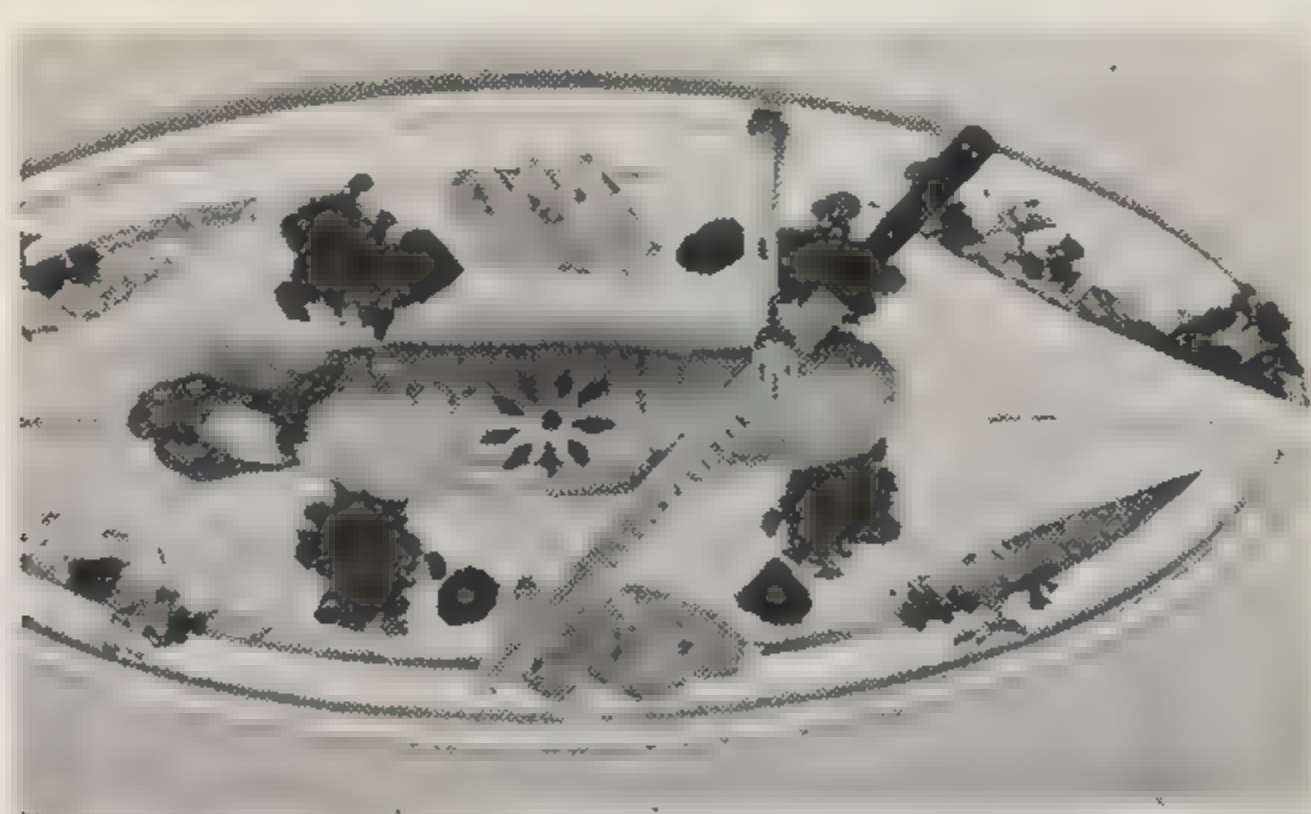
Alsatian wine and butter-and-egg sauce for wolf fish from the Mediterranean.



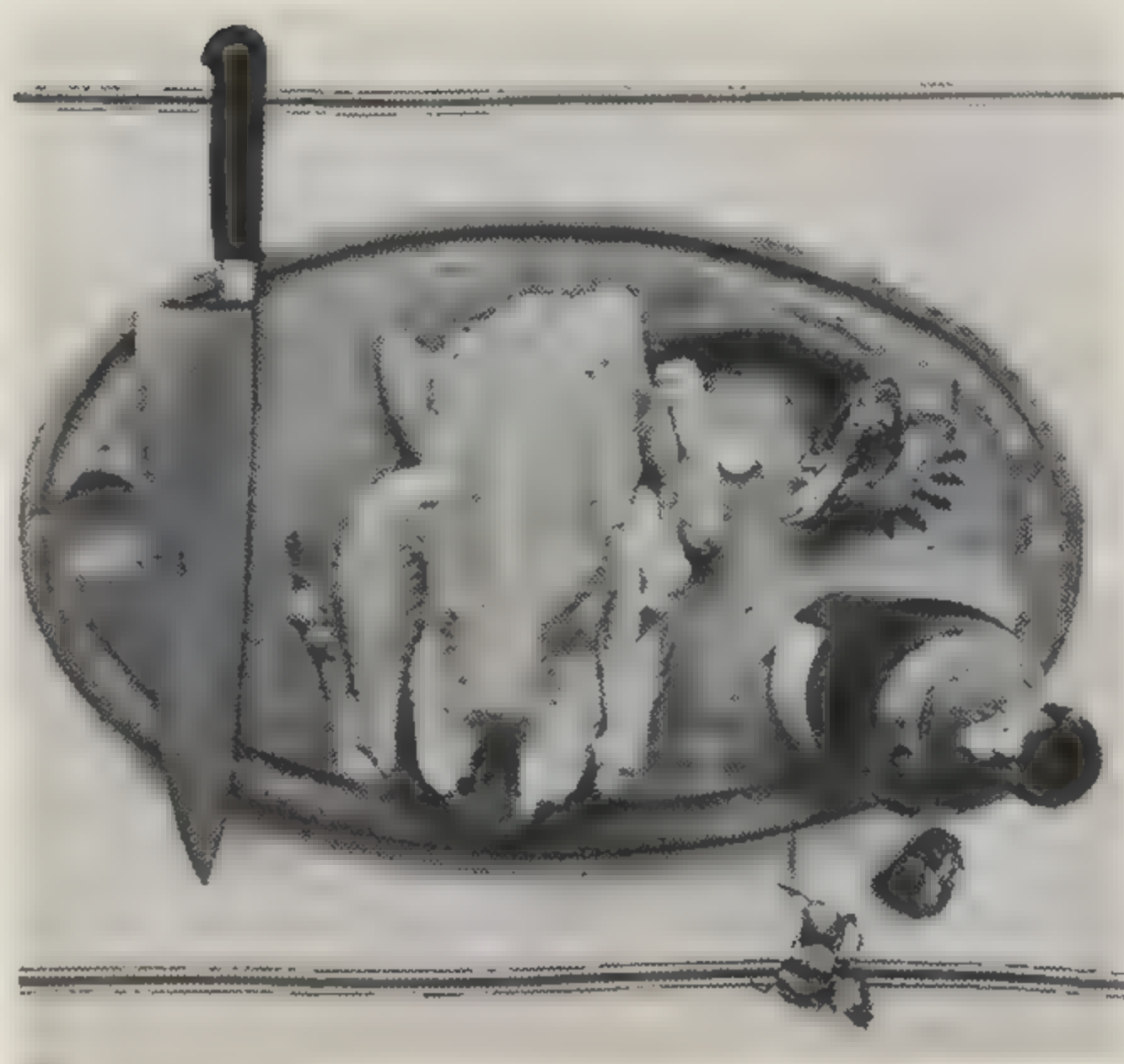
Elie Perrier of the *Hôtel du Midi* and assistant



Marius Vettard of the *Restaurant du Café Neuf*



Within a duckskin sausage, foie gras, cognac, and essence of truffle.



Great French Chefs *continued*

JOSEPH CLAYEUX, a small, slight man with gentle chestnut eyes, has been chef of *La Réserve* in Beaulieu-sur-Mer for the past few years. In 1950, he won cooking's "Oscar"—the International Award of Gastronomy. His recipe for *Loup Réserve* on page 103.

ELIE PERRIER is chef at the *Hôtel du Midi*, in the Rhône Valley town of Lamastre, owned and managed by Madame Barattero. Perrier, a small, serious man, served his apprenticeship under her late husband. A prisoner of war, Perrier assumed full chef-dom at war's end in 1945. His recipe for *Galantine de Caneton "Lucullus"* is on page 103.

MARIUS VETTARD, for thirty-one years, has been owner-chef of the *Restaurant du Café Neuf* at Lyons, the great silk centre of France. Now seventy, with sparse white hair, he counts among his awards the *Légion d'Honneur* and the *Grand Prix* for French Regional Cooking. On page 104, Vettard's recipe for *Poulet au Champagne*.

JOANNÈS NANDRON runs his *Restaurant Nandron* in Lyons with the intelligent help of his wife. Now forty-three, Nandron received the 1949 title of Best Workman of France in the kitchen category. His recipe for *Vacherin Belle Histoire* is on page 104.

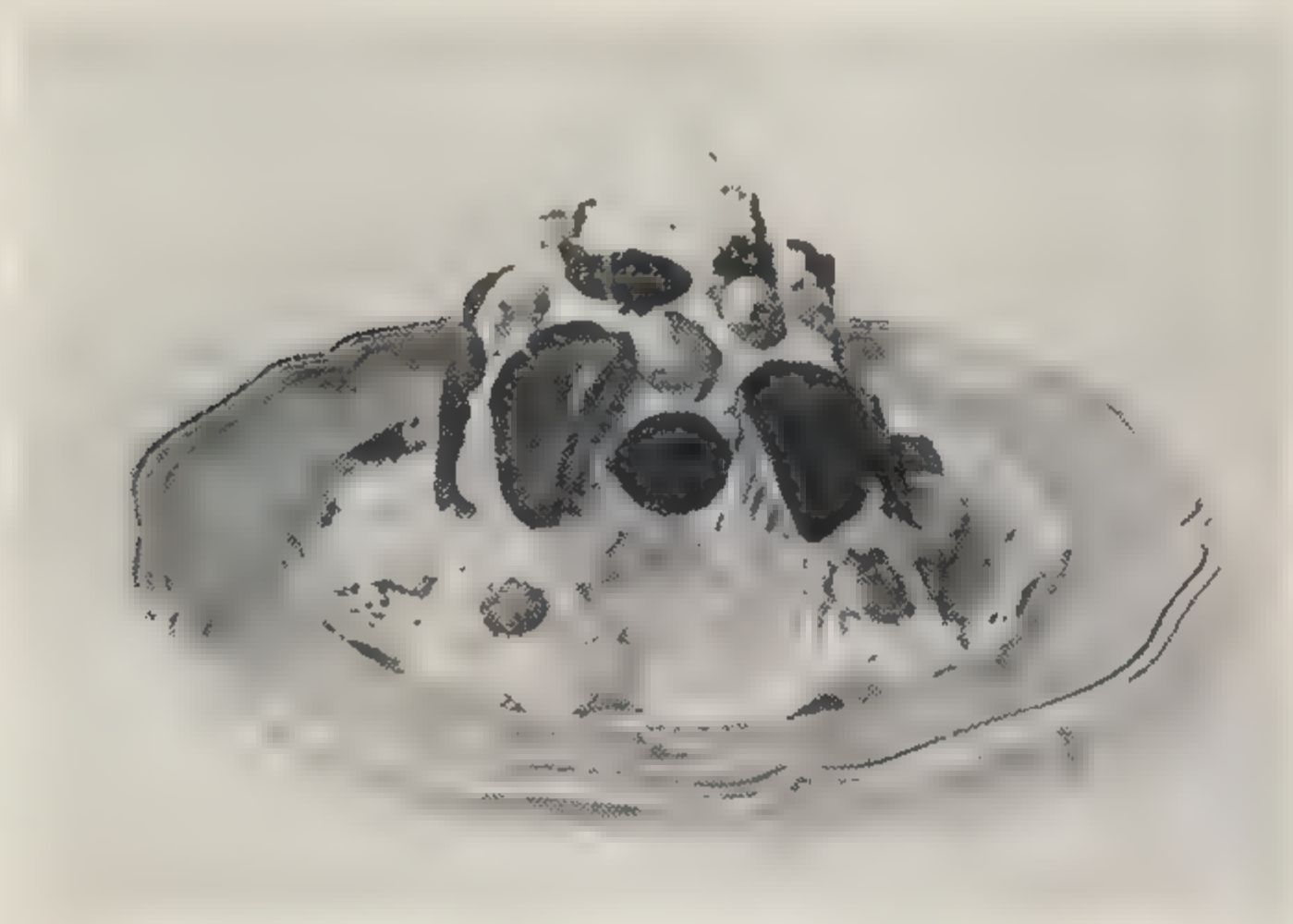
RAYMOND THUILLIER is the chef-owner of *L'Oustau de Baumanière*, an old seventeenth-century mill which he transformed into a comfortable inn, at Les Baux in Provence. A squarely-built, round-faced man, Thuillier wears the traditional chef's uniform except for the hat which he omits as testimony to his dual rôle as cook and inn-keeper. His recipe for *Pintadeau au Porto* is on page 104.

JEAN GIRAUDON, an electric-eyed man of thirty-two, is chef at the *Hostellerie de la Poste* in the cattle country of Avallon, a classical stop-over on the route to the Côte d'Azur. His recipe for *Vrais Escargots de Bourgogne* is on page 104.

JEAN-MAX RUBY, owner and chef of *Le Progrès* in the Paris suburb of Neuilly, is a philosophical man whose circular features seem drawn by a compass of contentment. His restaurant, although little publicized, is one of the most impeccable in Paris. Here a staff of twelve works to serve a maximum of thirty persons—not one more—at each meal. His recipe for *Filet de Bœuf Brillat-Savarin* is on page 104.



Joannès Nandron
of the Restaurant Nandron



Meringue and multi-flavoured ice cream,
"a dish for the ladies."

Jean-Max Rubye
of Le Progrès



Jean Giraudon
of the Hostellerie de la Poste



Snails, removed from shells to
cook; replaced for serving.



Raymond Thuilier
of L'Oustau de Baumanière



Guinea hen cooked in
Port wine and served
in the blue flame of
Grand Marnier.





*D*RESSING FOR THE PARIS SEASON

At left: Dior's magnificent pale-pink costume—

one more example of the much-more-simplified line taken by the "grand" dresses this year.

This one, cut high under the bosom; most of the skirt fullness swept to the back. Of Italian satin by Toninelli. Here, at Bergdorf Goodman; Holt, Renfrew of Canada.

Over it: a double silk organdie coat, embroidered with paillettes. The costume: I. Magnin.

Photographed in the green-and-white hallway—designed by Georges Geffroy—of Dior's new Paris house.

This page, above: Givenchy's black organdie dress, massed with lilies of the valley (so real, you can almost catch their scent). The jacket-stole: white organdie and black satin.

Right: Straighter than his

champagne-stem heel—Jordan's new ridged-heel slipper which he made for Fath—here in absinthe-green satin.

Right: Black enamel jewellery set with rhinestones, by Winter for Dior. Here: Henri Bendel; I. Magnin.

Below: Bracelet (or necklace) of flexible rhinestone rectangles; a pear-shaped pseudo-pearl to weight it.

By Scemama. Here: Saks Fifth Avenue.

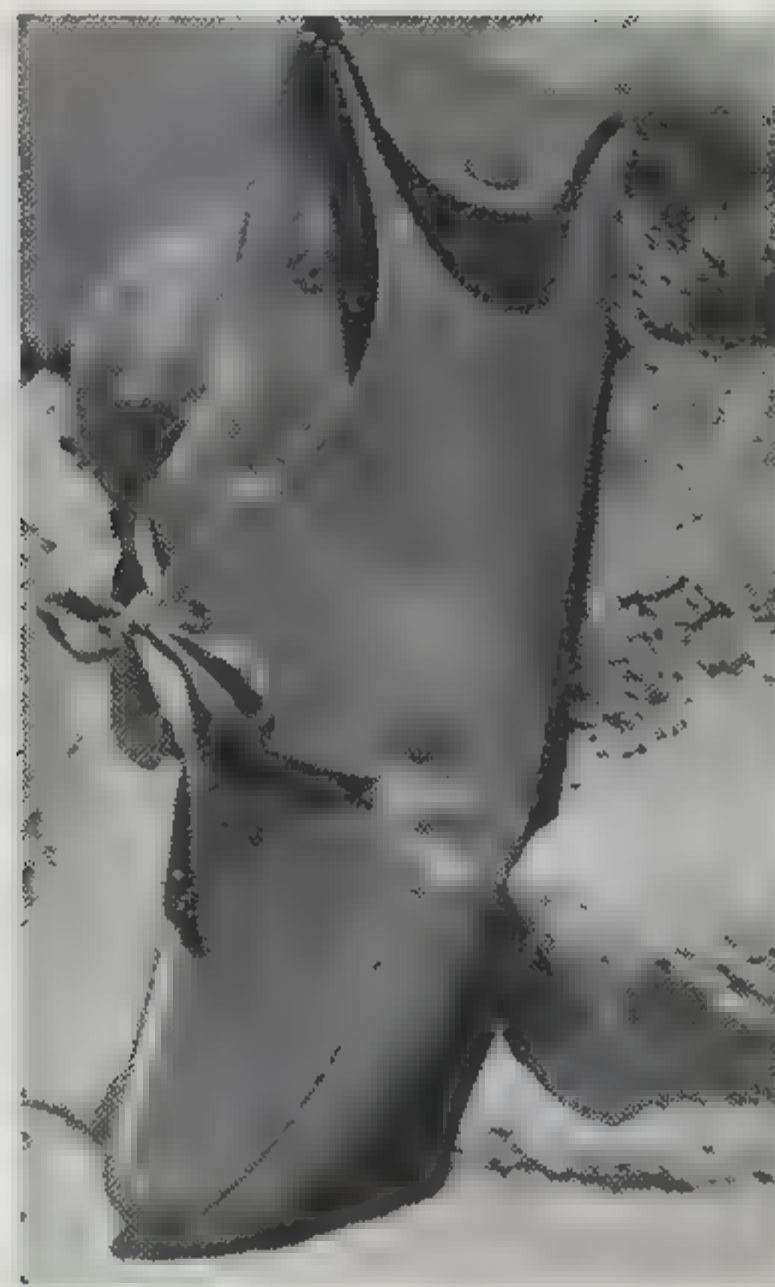


ROBERT RANDALL





1



2



3



4



5

SPORTS CLOTHES

(m. and f.)

DESIGNED IN ITALY

As for sports clothes—or clothes for a life in the sun—some of the best in the world come from Italy, and land up over here. On past performance: it was Italy that made popular the silk suit for men; the Roman sandal, black for the beach, sweaters more tonic than basic. Some of the recent stimulants, these:

1. From Frattegiani, for the ladies: wine-red suède slippers with a built-in wedge, the toe turned back and held with a jewel button.
2. For men, from Mirri, a sports shoe made all of one piece (no heel, no sole), like a real moccasin; a back flap that snaps closed makes them wonderfully easy to slide into.
3. Made to order at Brioni, a sports jacket of that wonderful lightweight Italian raw silk, in Prince of Wales plaid in varied tones of grey; the trousers are in a monotone blend.



6

4. Costume by Emilio of Capri: ribbed white cotton shirt, belted in black and silver; black gabardine slacks; and, not shown, a black (pigtailed!) sailor hat. About \$100. Available here at Lord & Taylor; Wanamaker's, Phila.

5. Mirsa's straight replica of a Piedmontese butcher-boy shirt—only in this case it is knitted, red and white stripes, yoke and all. About \$23. Available in June: Saks Fifth.

6. From Brioni: sports shirt, in the new khaki-beige, as intensively tailored as a tunic—in a new silk fabric called shantung-Fiammato.

7. From Mirsa: her Robin Hood sweater (and yes, the hood *is* worn up by the Italians who have the good sense to protect their heads from too much sun). This one, red, white, and blue stripes (also yellow, grey, and white). About \$25. Available in June at Saks Fifth.



7

HENRY CLARKE



NEATENED BEACH CLOTHES WITH DESIGNS ON COTTON

Very much a part of the clean sweep toward neatness (a new out-of-doors campaign Vogue began in the May 1 issue): cottons clearly marked with designs. Stripes, for instance. Or cleanly-spaced prints (viz., the tidy buzzing of dragonflies on the facing page). The neat-design idea goes on, straight down to shoes. None of it counts, however, unless it carries through: with grooming from head to pedicure. *Left:* Here is tidiness on tidiness—the best of hot weather looks. Blue and white striped denim cut crisp as paper. Long-sleeved shirt, hung from a yoke (\$17); the shorts—short, fitted with mild darts (\$10). Both by Emilio of Capri (another costume of his on page 74), made in America by John Miller. Hoop earrings by Monet. Both, Lord & Taylor. Costume also: Hudson's; House of Tweed, Boston.

Right: A flight of pink and black dragonflies on white jacquard cotton by Hope Skillman. The shirt (\$13)—so finely cut that it could take on a pink velveteen skirt any time it liked, here a success with black linen Bermuda shorts (\$15). Both by McMullen. At Altman; Hudson's. We added a white leather belt. *The shoes:* At left, grey denim play shoe, the elasticized throat, black and white stripes, \$9. At right, a new onlooker, the spectator-mule of black and white striped ticking, \$13. Both by Capezio at Bonwit Teller. The men's shoes: B. F. Goodrich tennis shoes (left), \$7.50. Right, white buckskin Weejun moccasin by Bass, \$16. Both, Abercrombie & Fitch. For further news about fabric shoes see page 92.




Escapist shoes: yellow and white

These are shoes for getting away from the city.
So they can afford to be what they are: clear lemon and
white, or all white. What they're happily obsessed with,
here: the print and its importance in fashion.
That's why some (the ones with the plain dress) are printed.


That's why some (those with the print) are plain.

The dress: white Moygashel linen, by Clare Potter,
\$70. The scarf, a white silk shantung bath-towel
striped in black, gold, and black sequins; by Vera,
\$3. Both, Saks Fifth. Dress, also Neiman-Marcus.

The playsheath: black-embroidered white cotton shorts,
\$13. Non-skid top of Celanese acetate woven with
Lastex, \$10. Both by Brigrance of Sportsmaker; satchel by
Van S. All, Peck & Peck. Playsheath, also Sakowitz.

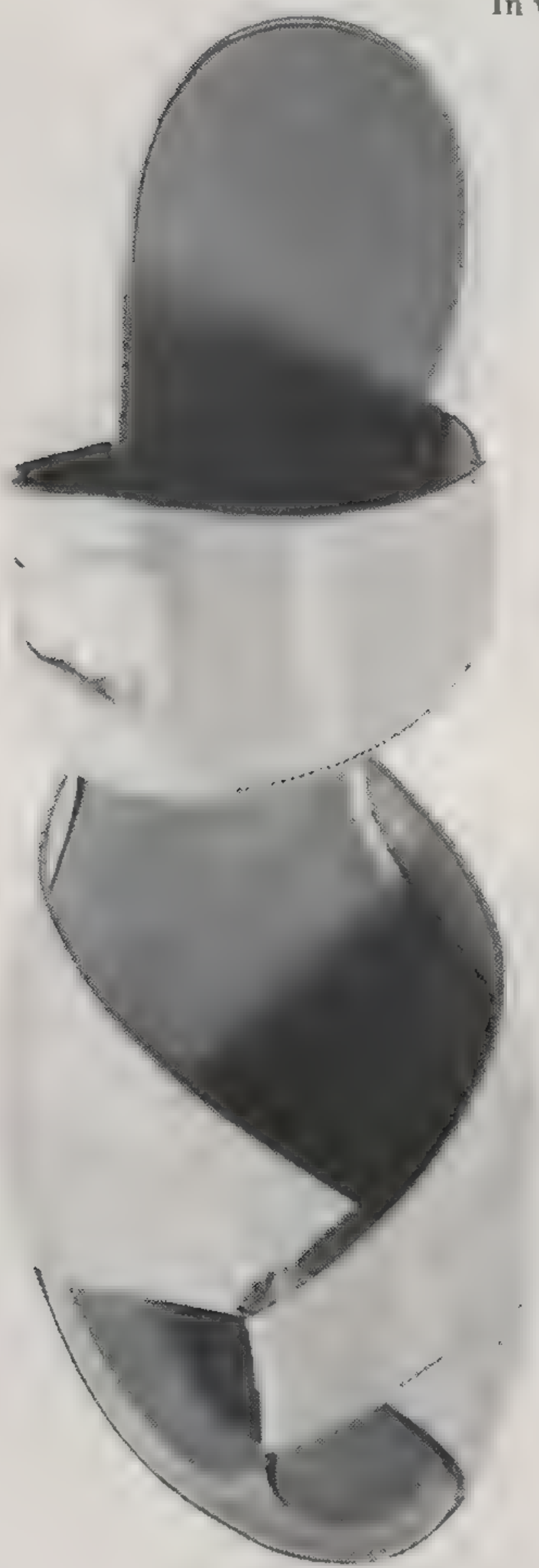


Yellow-and-white escapist:
an opera pump striped in straw.
By Capezio, \$13. Lord & Taylor.

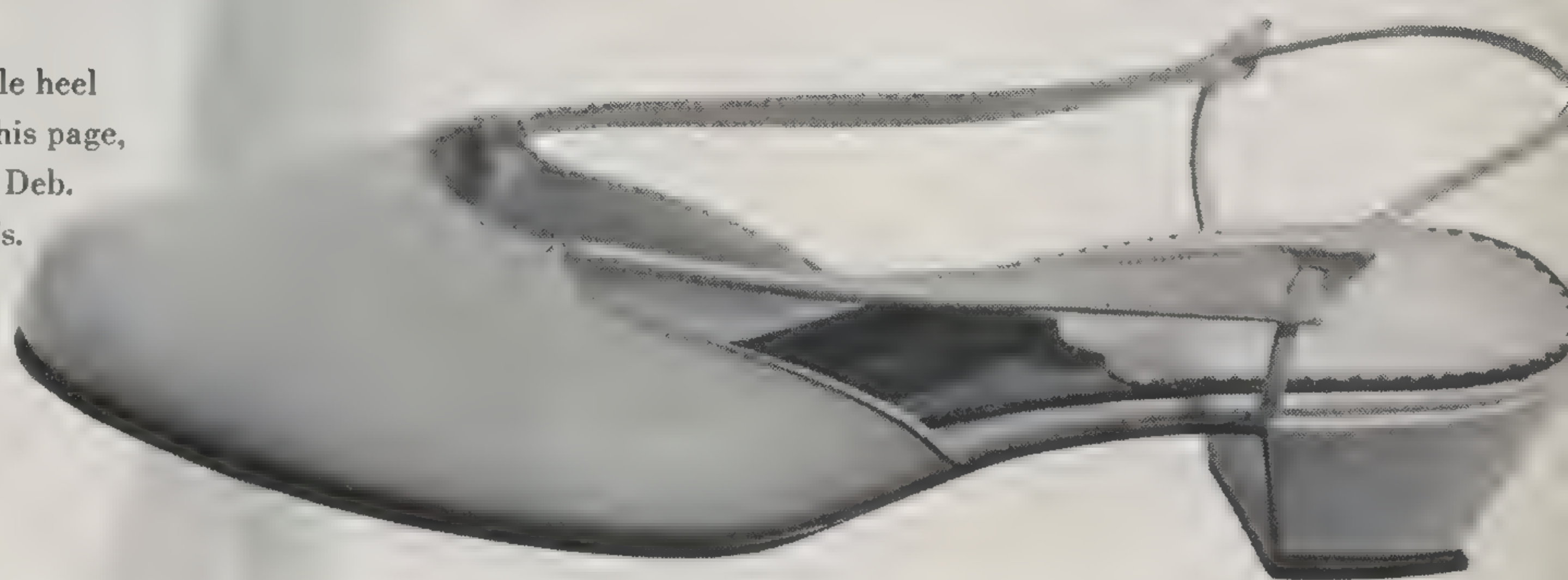


Yellow-and-white chintz:
barer than an opera pump,
more clothed than a sandal.
By Newton Elkin, \$23.
Lord & Taylor.

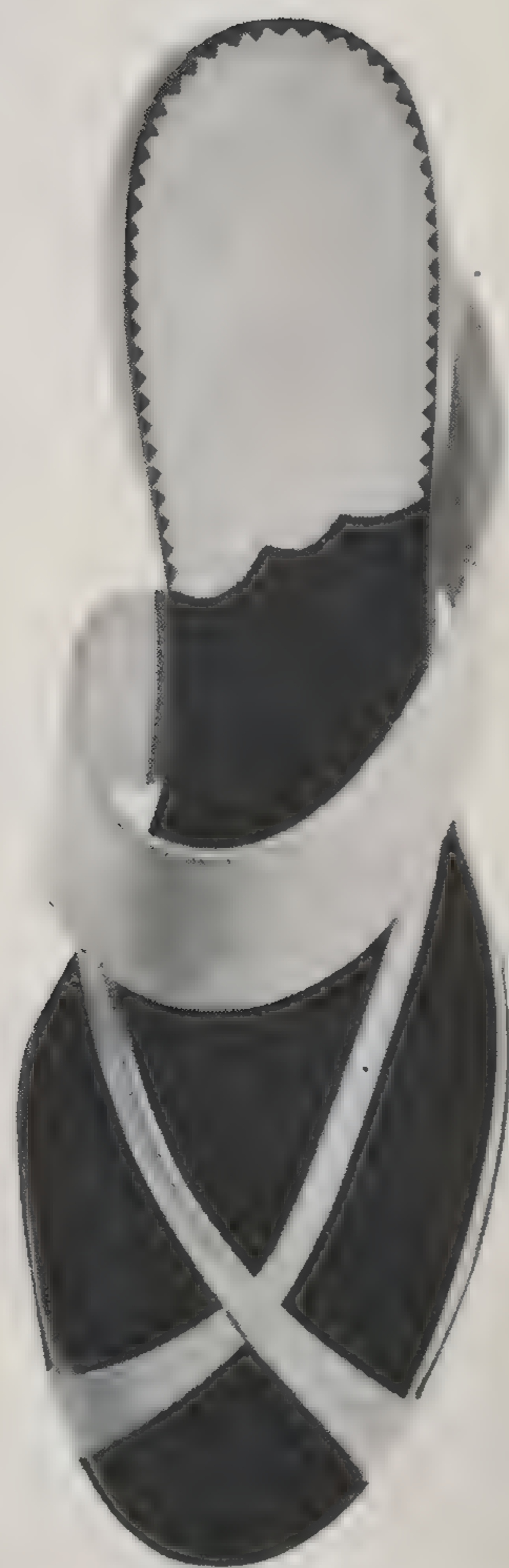
Levelled sandal with a new kind of thong.
In white kidskin, \$25.
At Saks Fifth.



*Closed toe,
open back, spare little heel*
(and, like all the shoes on this page,
of white Evans kidskin). By Deb.
\$11. Altman; Harzfeld's.



*String-tied and slightly
banded: a sandal by Deb*
in white kidskin.
\$11. Altman; Joseph Magnin.



ALEC GUINNESS

With Irene Worth, this
Old Vic star will show
his gift for tragedy as the
evil Richard III,
played in mediaeval costume,
complete with armour,
but without a horse.



First

Shakespearean festival in **CANADA**

Rich now and ready for fun, Canada will have its first Stratford Shakespearean Festival this summer (July 13 to August 15) when a new enormous terracotta and blue tent, just built beside the Canadian river Avon at the Canadian Stratford, will house the performances of Alec Guinness and Irene Worth in the historical play, *Richard III*, and the comedy, *All's Well that Ends Well*.

The whole town of Stratford, just one hundred miles from the booming city of Toronto, and only one hundred and twenty-five miles from Buffalo, is in a pleasant dither. It is the first time that any of its 18,000 citizens have been involved with big-time theatre. They suddenly have on their hands a tent seating 1,400, with no seat more than forty-eight

feet from the brilliantly designed Elizabethan stage. Living, rehearsing, and working in this small place, with its minor clot of business streets, two small clean hotels, two movie houses (one called Vogue), and a Chinese restaurant, are four of London's most important theatre people: Alec Guinness, star of such movies as *The Man in the White Suit* and *The Lavender Hill Mob*, Irene Worth, who played with him three years ago in T. S. Eliot's *The Cocktail Party*, and who starred in four Old Vic Shakespearean productions, Tanya Moiseiwitsch, who designed the permanent setting at England's Stratford-on-Avon for the Shakespearean productions there, and finally Tyrone Guthrie, one of England's greatest directors, who just produced, with Moiseiwitsch costumes and settings, the Old Vic's Coronation production of *Henry VIII*.

While it is always courageous to start thus at the top, it is also frightening for the inexperienced to find themselves with so fabulous a project rushing on to what could be disaster and what undoubtedly will be both fun and a new intellectual freedom. For the active men and women of the Stratford Committee,



I R E N E W O R T H
 With Alec Guinness,
 this Old Vic star will
 show her comic gift in
All's Well that Ends Well,
 played in undated modern dress;
 no long cigarette holders,
 no mink stoles.

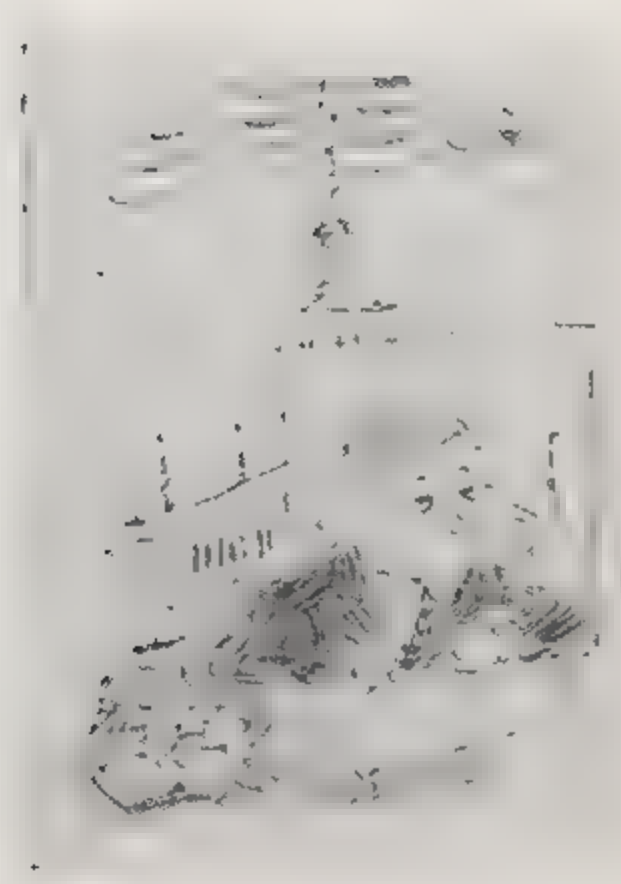
which includes a minister, a banker, a lawyer among the businessmen (soft drinks, piston rings, rubber, mirrors, dairy, insurance), the Festival actually began a year ago. Then Tom Patterson, a thirty-two-year-old Stratfordian with a haggard boy's face, a bald head, the hair fringed like a monk's tonsure, and the intrepid daring of a child, telephoned to Guthrie, vacationing in Ireland. The telephone connection dipped, wavered, but was clear enough for Patterson to explain the Committee's plan for open-air productions, the quite small sum to be paid Guthrie. After a long silence, Guthrie said yes. When Guthrie, a tall, hot, positive man, with his tie permanently off-side, arrived at Stratford last summer, he dismissed the idea of open-air Shakespeare, suggested a tent which has now become one hundred forty feet in diameter. He then asked the bemused and over-stimulated committee about his fee. It seemed that the long pause on that first telephone conversation was not devoted to quick calculations, but that the phone had gone dead. Guthrie never heard Patterson's money proposition.

Soon after this Patterson went to England, shop-

ping for stars. By appointment, he went to Guinness' dressing room during a performance of *Under the Sycamore Tree*, asked him to come to Canada. Soon after, he won over Miss Moiseiwitsch and Cecil Clarke, then production manager of the Old Vic, after carefully explaining that the rest of the company would be Canadian, the music Canadian, the musicians Canadian, and that the costumes, although designed in England, would be made in Canada. The tent itself is the work of a young Canadian architect, Robert C. Fairfield.

As soon as the first announcements went out, letters came back to the committee from people as far away as Moose Jaw, Saskatchewan and Biloxi, Mississippi, asking about rooms and where to eat. This posed a new problem for the committee, who solved it by getting the townspeople to offer pleasant rooms, often with breakfast added, for extremely reasonable rates (about \$5 a night for two in a room, sharing the bathroom with the family).

Note: To get seats, rooms, travel information, write to Tom Patterson, General Manager, Stratford Shakespearean Festival, Stratford, Ontario, Canada.



the POOR MAN'S

BY DAVID DODGE

On an elastic shoestring, David Dodge, who has written five travel books and eight mystery and adventure novels, probed the corners of all Europe open to American tourists. This, plus an early career as a public accountant, qualifies him peculiarly to write advice crammed with Sherlock-Holmesian minutiae and canny financing, for travellers who, like himself, are "slow to unleash a dime unless they get twelve cents for it." The economical tidbits here are from his new book, The Poor Man's Guide to Europe (Random House).

In the last six years, my wife, Elva, my daughter, Kendal, and I have clocked fifty thousand European miles more or less as a family unit. During this time I learned that there are tricks to any trade, travel as well as piano moving, by which an end can be reached economically and without strained muscles. My education led to this handbook, a tip sheet for travellers with proper emphasis on dollar-stretching.

The vagabond, when rich, is called a tourist
(Ways to pare the cost of a night's lodging)

Every European hotel, whether it be called hotel, *gasthaus*, *albergo*, inn, *pension*, *pousada*, or guest house, falls into one of four groups: de luxe, first-class, second-class, and the leftovers. The classifications below "de luxe" are relative, so that a "first-class" hotel is "first-class" only for its locality and competition. As a working rule, *it is a good idea to patronize the best available hotels in small towns which are not also resorts*. These hotels are not expensive and their lower-priced competitors may be flea-bins, relatively speaking.

"Second-class," as used in European hotel guides, frightens too many Americans. The fact that a second- or even third-class hotel in a big city or resort could qualify as a "first-class" hotel on the road is not

immediately apparent.

A sensible division of hotels below the "de luxe" classification in Europe would be one which divided them simply into two categories: those which provide private bathrooms, and those which do not. As a general rule, and in the absence of a specific recommendation, *the best deal for the money in Europe is provided by low- and medium-priced hotels in the private bath class*.

As a concrete example of the higher value obtainable in lower-priced European hotels, this is what happened to me during a visit in Rome, in Holy Year.

My de luxe reservations, which I had made against my better judgment (de luxe hotels are generally a high-priced frost), had disappeared. By bribing a *conciERGE*, I got three beds at a "first-class" hotel. It was terrible—overcrowded, noisy, and operated strictly according to the old Army slogan: Don't you know there's a war on, buddy? I got out early the next morning, walked three blocks away from the centre of town toward the Via Vittorio Veneto, and landed two bedrooms, a sitting room, a bathroom and a balcony in a clean, old-fashioned, superbly operated Italian *albergo* with a wonderful cook and waiters who caught dropped napkins before they hit the floor. The *padrone*, who spoke six languages, took Elva and me to the opera as his guests three nights later while his wife baby-sat with

Kendal, and the over-all charge was 8,500 lire a day, about \$13, all meals and table wine included. The two de luxe rooms I had failed to get by reserving them would have been \$16 a day flat, including nothing.

This is not an isolated example. It is always true that *smaller European hostelrys patronized by middle-class Europeans give a better shake for the money than those which play to the American tourist trade*.

There is not much point in attempting to save money by foregoing the convenience of a private bath when one is available. Baths in the community facilities at most European hotels are added on the bill at so much per dunking, whereas one charge for the private facility covers unlimited baths for everybody. (The term "private bath," as used in many European hotel guides, sometimes means a tub and nothing else.)

The "third-class" or "one-star" rating used in European hotel guides indicates only that guest accommodations are relatively primitive. Finding a good one is largely a matter of luck or a tip-off. No traveller should let the "third-class" frighten him off. If he does, he will miss some of the most pleasant small hostelrys in Europe.

How to take it with you at a profit

In all of Europe outside the Iron Curtain, which is to say in all of Europe here under discussion, there is only one absolutely free currency. That is the Swiss franc. But all currencies, however tightly they may be controlled at home, are traded freely on the Swiss money market. For this reason, *Switzerland is the best possible place*



RAY PORTER

GUIDE *to Europe*

in which to convert dollars into other currencies at the best possible price.

In any "open" country—Portugal, Belgium, Luxembourg, France, Italy, Ireland, and Switzerland—a tourist is permitted not only to import and re-export all the dollars, letters of credit, traveller's checks, and assorted foreign bills he happens to be carrying, but may bring in with him as well an unlimited amount of that country's own currency. In Switzerland and Portugal, where currency trading is free or only nominally restricted, there is not much profit to be gained by this. In other countries, where free-money exchange houses do not offer rates as good as Swiss or New York values, some profit can be made by importing currencies bought in those markets. In France and Ireland, where free-market exchange houses do not function and dollar-trading must be done at official rates, the saving through importation may be substantial. Similar savings may be made by importing free currency into other European countries, but only limited amounts of domestic currency may be so imported into other than "open" countries.

France is one of the few countries in Europe which permits Americans in France to buy international transportation with local currency. A plane ticket to Edinburgh, or package purchases of boat passage to Los Angeles and train fare from there to home base in Las Vegas, Nevada, may be bought with francs. France will accept francs for almost anything. And when you buy, in Paris, the train ticket from Los Angeles to Las Vegas, the dollar fare is converted to francs at the official rate, about 350 to one, whereas you pay for it in francs

that have cost you considerably less if you have bought them outside of France. No federal transportation tax on the ticket, either; another 15 per cent saved. Anybody can work substantially the same transportation gimmick in Belgium.

All the information anyone needs to bargain properly for money anywhere in Europe is contained in the Paris edition of the *New York Herald Tribune*, the best English-language paper published on the continent, available everywhere except in a couple of police states, and rarely more than a day or two late. It quotes daily Swiss rates. Even without this information, however, the principle of money-trading is as simple as the principle of any other trading. Ask for several offers in the market and take the best one you can get.

Free natural resources

Travel agents are a wonderful institution, like Mother. They make no charge for services rendered, provide a bosom on which to pour out your troubles, and hold your mail for you.

It is always wise to pay travel agents the minimum advance in dollars, and settle the bill with local money when you get there. Whether advance reservations are made for a whole tour or a single hotel room, this is very important. The same travel agent who functions at home usually has a branch office or a correspondent within walking distance of where you light. When foreign borders are to be crossed, European travel agents and ticket offices sometimes have to be squeezed before they will consent to accept local money for the fare. A direct ques-

tion, "Will you or won't you, and why not?" usually earns a fair answer.

Never refuse a travel agent's services when they are available, and never pay him, or anybody else, hard money as long as you can persuade him to accept soft money.

The national tourist organizations sponsored by all European governments, like travel agencies, are prepared to take the visitor in hand after he arrives, as well as advise him in advance. *One of the best of all such systems exists in Holland*, which not only has an effective service of several hundred traveller's-aid bureaus scattered all over the country, but has organized a unique Amateur Guides Association, a group of young men who speak several languages, including English, and will guide any tourist anywhere for nothing but the pleasure of his company, accepting not even a tip for the service.

A good national guidebook is a sound investment if it has been revised since the last tourist season. Prices, exchange rates, and the merits of a particular seaside resort change substantially in Europe from season to season. I learned in Spain how dangerous out-of-date information can be.

We had a guidebook which had not been properly revised since before the 1936-1939 revolution. But it seemed to be better than nothing, at first glance, and it served fairly well until we stopped for the night at a town which had been the center of a fierce resistance to Franco's troops during the last days of the Civil War.

The guidebook said there was a Hotel Libertad on the Plaza de la República. I stopped the car as soon as I saw a cop and asked for (Continued on page 104)



MEN ON THEIR WAY UP



RAWLINGS

So many of the men these days seem to spend most of their time in the air—quick swings through the country, overnight dashes to Washington, Monday flyers to London. One thing they all do is: travel light, travel tidy. *Facing page:* Husbandly take-off—"I'll cable you from London." His travelling—or for that matter, board-meeting—suit, a blend of Dacron and worsted (an eight-ounce weight) that holds its shape, sheds wrinkles overnight. By Hart, Schaffner & Marx, of Milliken's Viracle suiting, \$70. Dacron shirt, \$11; Dacron foulard tie, \$2.50, all at Wallachs. Suit also at Baskin, Chicago; Hastings, San Francisco. Cowhide one-suiter case; Amelia Earhart Luggage, \$55*, at Altman. Wifely admonition, "Good-bye darling, and *try* to get back for Thursday." (These days, a perfectly good possibility—from anywhere.) Her costume: cocoa sheath, white Edwardian jacket, both of rough silk. By Talmack, \$110; Rosette Pennington. Bag by Jana; Altman. Hat by John Frederics. *Above:* Travelling light in every sense of the word: his blue and white striped suit, a single-breasted model, of acetate-Orlon-rayon cord which stays improbably clean as a teacher's pet. By Haspel, of Robbins suiting, \$40. Nylon tricot shirt, \$9.50. Straw hat, by Lee, \$5. Two-suiter case of harness leather by Wheary, \$75*; all at Altman. Suit, also at Wanamaker's, Phila.; Hudson's. Both men are on-their-way-up in a fast B.O.A.C. plane.

*PLUS TAX



ON THEIR WAY OVER: 1 CASE A PIECE

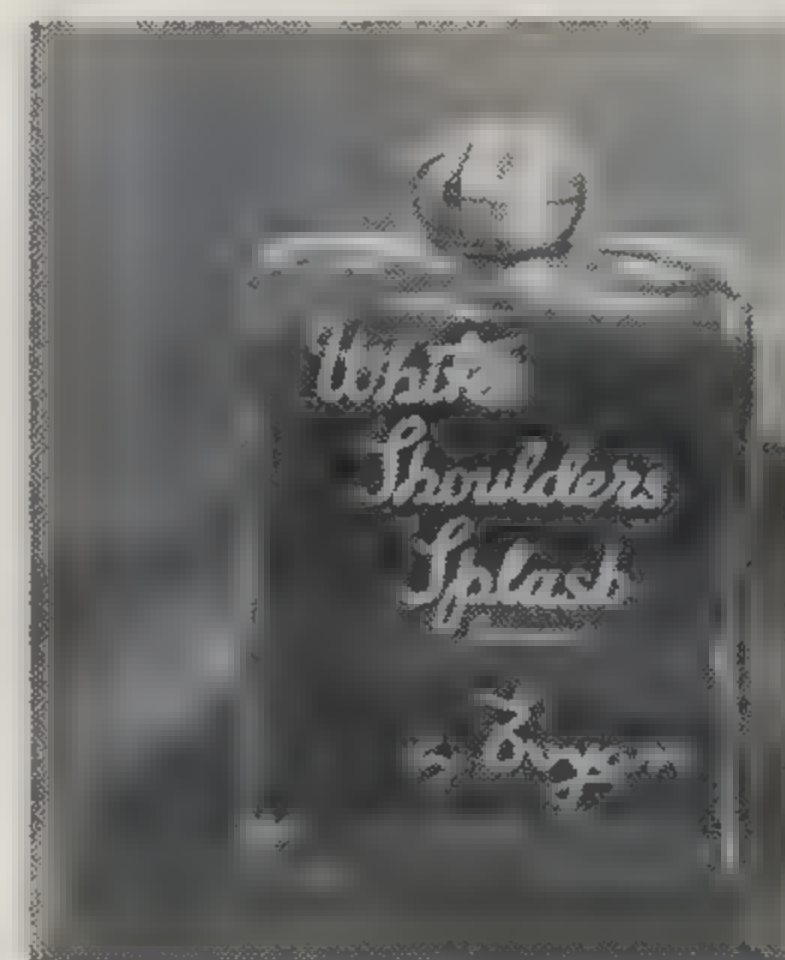
The news here: she's travelling as light as he is. And he's glad. Chances are that at some time during the trip he's going to have to cope single-handed with *all* the luggage. (Women always manage to have their hands full.) *Above:* All the luggage they're taking to Europe. One suitcase apiece (attaché case and catchall count as hand luggage). Starting from the top: red cowhide catchall handbag fitted for cosmetics, the outside pocket for passports, et cetera; by Shortrip, \$45.50*. Next, his tan canvas attaché case with a removable brief case inside, \$67.50*, and his big four-suitcase, \$115*; by Hartmann. All three pieces at Saks Fifth. At the base: her light, extra-wide, print-canvas-over-wood case, \$97.50*, at Mark Cross.

Facing page: The lady, boarding the Air France plane, wears a checked black and white Irish linen suit. By Paul Parnes, \$110. Bonwit Teller; Strawbridge & Clothier. Red jersey toque, John Frederics. Her husband wears one of his most useful suits, single-breasted, grey. By Timely, of British flannel, \$80; Disney hat; both, John David.

*PLUS TAX



Left: Another light traveller: slate-blue suit entirely of Dacron (looking like shantung) that shakes off its wrinkles as it arrives—anywhere. By Hart, Schaffner & Marx, about \$80. At Wallachs; Baskin; Silverwoods. *Right:* This bottle flew on ahead, is in Europe waiting right now. It's the huge decanter of "Splash," that fragrant refresher for wilted travellers, which Evyan now sends off by air, to be picked up on location in Paris, Venice, Torquay, St. Moritz....







HEIM

(DRESS AND JACKET) VOGUE PATTERN 1220



HERE, THE DRESS AT LEFT, JACKETED

Make your own Paris copies from Vogue Paris Patterns

Paris to copy: here, in various degrees of urbanity and formality—Vogue's summer selections from the couture, any of which you could be wearing in less than a week. (For back views, yardage, and prices, turn to page 110.)

HEIM. Summer-day-into-evening costume: the dress, wide V décolleté, the body quiet, serene, with three pressed pleats at each side of the back. The jacket: fly-front closing (the buttons—illusion), the collar, a splashing knot. Original in shantung. Vogue Pattern 1220.

LANVIN-CASTILLO. Like a wonderful dark breeze for any summer dusk: black organdie under discipline; cleanly-cut keyhole neckline, the huge skirt trimly shaped by inverted pleats, caught for a moment at mid-thigh. In organdie, or taffeta shantung. Vogue Pattern 1218.

SCHIAPARELLI. Typical of many of Schiaparelli's designs: the jacket that doesn't close (it buttons onto the skirt). Wide-away jacket, gently flared skirt of wool, the high-crossed blouse of white piqué. Vogue Pattern 1222.

LANVIN-CASTILLO

VOGUE PATTERN 1218



SCHIAPARELLI

VOGUE PATTERN 1222





FATH

VOGUE PATTERN 1224



GRIFFE

VOGUE PATTERN 1219

FATH. One of the best dresses from the Fath collection: this black and white printed piqué sheath, high-waisted, the bosom laced with black satin. To wear—constantly from now on. Lovely in faille, too. Vogue Pattern 1224. GRIFFE. Typical of Griffe's high-waisted line: the bosom shirred high, tiny sleeves gathered under the arms, wide collar, and a centred patch pocket. Vogue Pattern 1219. PAQUIN. Enormously useful in-between dress (in between town and country, dawn and dusk). Deep neckline, deep collar, deep waist continuing into hip-yoke. To copy in printed piqué, shantung, linen. Vogue Pattern 1221. PATOU. Summer evening, summer wedding, summer anything after five: a wide-skirted (fullest at the front) dress, with a deliciously folded fichu. Vogue Pattern 1225. DESSÈS. Dress with three back tiers, looking very slim and airy, the front, a close moulding, with a deep V neckline. The original, in embroidered shantung; to copy in any crisp printed material. Vogue Pattern 1223.



PAQUIN

VOGUE PATTERN 1221

PATOU

VOGUE PATTERN 1225

DESSÈS

VOGUE PATTERN 1223





News in brief: the little-stocking

This is Vogue's eye view of stocking news—and to be sure you see the news, the lady above has raised her hemline a little. This is the new summer evening stocking, ideal for any skirt, however, that is long enough and wide enough not to become self-rising when you sit down. Practically everyone who makes stockings is making these knee-high webs—that really *stay* up. Those shown above are airily sandal-foot with a lace elastic top. By Seamprufe, in a pleasant glowing shade called “Sunflash.” At Arnold Constable. The black suède sandal is Evins' pretty exaggeration of the T-strap. The fact is—barring a strategic strap here and there—the T-strap *makes* the shoe. At I. Miller.



THE MOST TREASURED NAME IN PERFUME

N° 5

GARDENIA

RUSSIA LEATHER

N° 22

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CHANEL

SUMMERSALT

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MOYGASHEL

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"worsted

look"

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suits idea...
exclusive
with Baker and
tailored with their
traditional custom
care. Of Moygashel
imported Irish linen...
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About \$75.

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*Reg. U.S. Pat. Off.

ESCAPIST SHOES

(m. and f.)



1

More shoes for getting away
from the city—these,
for both men and women.

1. Vogue's eye view (from
a magazine rack, apparently)
of two well-shod guests
at cocktails in the country.
The lady wears silk print
sandals, barely-bared ones,
by Urbanites, \$21. From
Lord & Taylor.

The gentleman's: tasseled
black moccasins by (and
from) Winthrop, \$14.

2. Everybody here (and here,
judging by the flagstones,
is a country terrace) is
wearing country shoes
built on slender ramps.

The lady's: Bangkok-printed
cotton mules, by Joyce, \$10 at
Bonwit Teller.

Gentleman's: alligator calfskin
moccasin, tasseled; fine walkers;
by Joyce, \$19 at Frank Bros.

3. Cabaña scene: the lady's
shoes, raffia mules with a straw
of strap across the heel.
By Town & Country, \$10. From
Bloomingdale's.

The gentleman's, straw moccasins
with rope soles. These,
imported from Italy by Bronzini, \$9.



2

3

HONEYMAN





The Duchess of Argyll

lives in the Castle of Inverary in Scotland. People always speak of the Duchess' look of perfection. She is devoted to Pond's Cold Cream. "Pond's cleanses my skin beautifully, leaving it looking brighter, fresher," she says.

*British
Peeresses
of the
Realm
in this
Coronation
Year*



The Duchess of Sutherland

bears one of Britain's most distinguished titles. She and the Duke are world travelers, often visiting the Dominions. Wherever she goes, the Duchess cares for her rose-petal complexion with Pond's Cold Cream, to keep it soft and smooth. The Duchess says: "I don't know a better cream in the world than Pond's Cold Cream. My skin responds beautifully to it."

"It's my one essential cream"



The Duchess of Rutland

Her husband's family was given a Barony in 1264, an Earldom in 1525 and the Dukedom in 1703. Tall, slender and very fair, she will make a striking picture in her crimson coronation robes. This young Duchess gives her lovely skin the regular, meticulous care of Pond's Cold Creamings. The Duchess says, "I can't imagine using any other cream. It is perfection. Pond's keeps my skin immaculate—and feeling ever so smooth and fresh."

So many of Britain's duchesses, like beautiful women all over the world, are devoted to this one special cream. They say nothing gives their complexions such exquisite care.

There is an exclusive formulation of skin-helping ingredients in Pond's famous Cold Cream. As you use this satin-smooth cream, its ingredients work on your skin as a team—in inter-action. They cleanse your skin thoroughly, *immaculately*, and at the same time *replenish* the oil and moisture your skin must have *regularly* to look fresh, smooth, young.

And—you help *both* sides of your skin, as you swirl Pond's Cold Cream over your face.

Outside—embedded dirt is lifted out of pore-openings. And your skin is given softening oil and moisture. *Inside*—the circulation is stimulated, helping your skin repair itself and refine itself.

**A fascinating, immediate change
can come over your face**

Do this double Pond's Creaming to cleanse your skin *thoroughly*—give it oil and moisture skin must have.

Soft-cleanse—swirl satin-smooth Pond's Cold Cream *up* all over your face and throat. Tissue off *well*.

Soft-rinse quickly with *more* skin-helping Pond's Cold Cream. Tissue off *lightly*.

Start now to use Pond's Cold Cream *every* night (mornings, too). Remember, the constant robbing of your skin's freshness goes on every day. Go to your favorite face cream counter and get a large jar of Pond's Cold Cream *today*.



Stolen

from
men

made pretty-n-practical for you

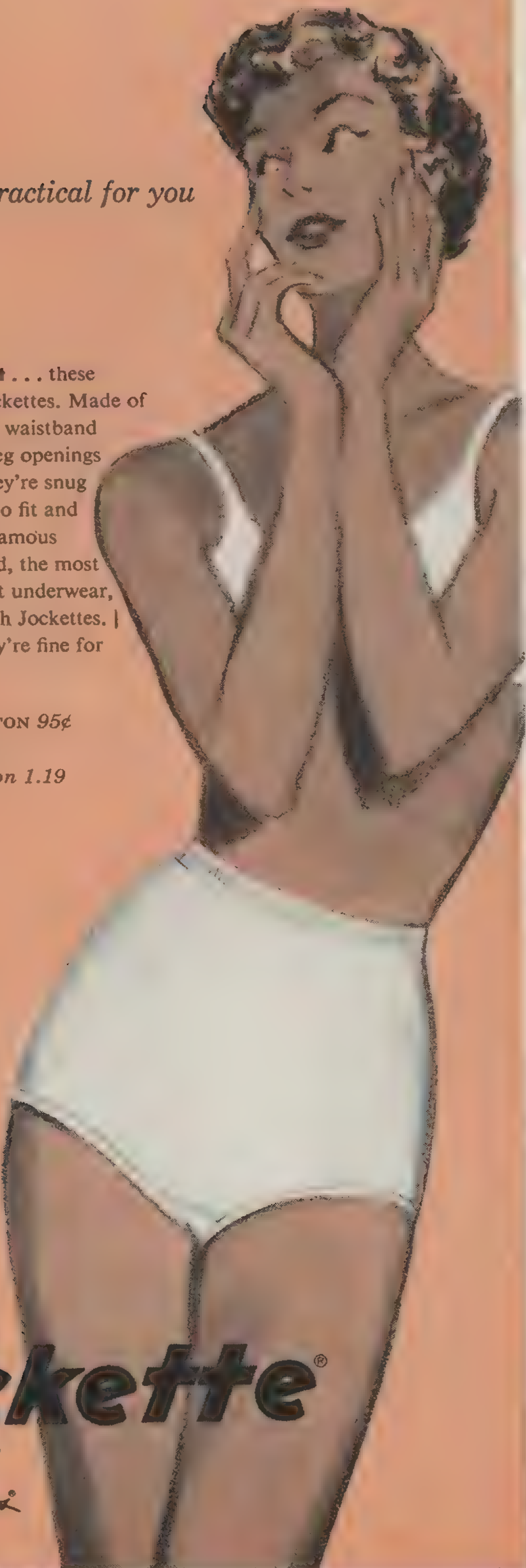
Something different . . . these wonderful new Jockettes. Made of soft cotton with a wide waistband that won't roll and leg openings that won't gap, they're snug and comfortable, knit to fit and to last! Coopers, famous makers of Jockey brand, the most popular men's knit underwear, have gone feminine with Jockettes. Try them soon—they're fine for work or play.

*in fine combed COTTON 95¢
in rich DURENE®
mercerized cotton 1.19*

Jockette®

briefs by

Coopers



The woman who dresses for coolness *(Continued from pages 56 to 59)*

Below, first: This is what we call a summer "runner," a dress so smart that it's bound to be ordered and re-ordered all summer. Of Jacquard cotton in the next-in-the-news colour, brown—with white linen collar and cuffs, black velvet belt. By Samuel Winston, in a Herbert Meyer fabric, \$60. At Lord & Taylor; Julie's (Detroit).
Below, second: Another summer "runner," pale-blue Moygashel linen; bow and belt, blue satin. The line, the new narrow body with emphasis at the top—fullness between shoulders and bust. By Samuel Winston, \$60. Lord & Taylor; Neiman-Marcus.





This page, top: This is the long-coat costume in a form so delicious we couldn't go to press without it—a short-sleeved coat of pale-blue Moygashel linen over a white shantung sheath, the latter ribbon striped in Jordan almond colours. By Kasper; coat, \$35; the sheath, \$35. Lord & Taylor; Garfinckel's; Joseph Magnin. *This page, directly above:* Another discovery (made just in time to send a woman coolly through many city-summer days): a short-sleeved dress with its own middy jacket, both of biscuit silk shantung (William Rose fabric). About \$99. Jay Thorpe; L. S. Ayres.

it's the color
it's the fragrance
it's the fashion

Red Lilac
for Spring



Lenthéric

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RED LILAC—bright, right-for-spring fashion color in creamy*Sta-Put Lipstick 100

RED LILAC—new, true-to-lilac fragrance in the new Cream Sachet Perfume 165

RED LILAC—Bouquet and Bath Powder, set 250



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Perfume \$3 to \$500. Toilet Water \$6 to \$37.50 (plus tax)

TIP SHEET FOR A YOUNG MAN

*The 2½-piece suit
of cotton poplin*



Here's what the 2½-piece suit is: a country-wardrobe nucleus for a young man—jacket, trousers, and walking shorts, all of the same putty-coloured cotton poplin—all in the process of becoming a ??½-piece suit when varied with extra flannels and tweeds. (The jacket can be worn with grey flannel trousers; the slacks, with country jackets; the shorts, with shirts like those on pages 29 to 31.) Here's why we think the suit would be wonderful to own: its cut is good (good and narrow). Its fabric, firm (it's ribbed). It's been Zelan-treated; that means it's water-repellent, resists soiling. The suit, by Haspel, in Dan River cotton poplin, \$40. Saks Fifth Ave.



HONEYMAN

THE LADY CHOOSES

5

Her feminine flair for grace and beauty is ever-present. At the garden show, her unerring touch is revealed in her award-winning flower arrangements and the casual correctness of her costume.

And she displays that same carefully cultivated taste in her selection of beverages. Her instinctive choice is MILLER HIGH LIFE...the Champagne of Bottle Beer...because she knows that the unquestioned quality of this truly fine beer always strikes the right note in refreshment. Yes, the lady chooses, wisely and well, knowing that quality is always in good taste . . .that good taste is always in MILLER HIGH LIFE!



© Miller Brewing Company • Milwaukee, Wisconsin



Dress—Clare Potter

Hat & Gloves—John Fredericks

Shoes—Capézio

The Champagne of Bottle Beer By Miller

Photography—Leslie Gill

aboard the lovely *Andrea Doria*



Mural by world-famous Pietro Zuffi: "Neptune's Banquet" in the Grand Ballroom

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with a heritage of centuries

Into this lovely ship has gone all the proud craftsmanship born of centuries of tradition... every modern device for your pleasure and convenience. From the glistening mosaics of her three magnificent outdoor swimming pools to radar; from gleaming Venetian crystal to air conditioning; from breath-taking tapestries to modern turbines that drive her sleek hull at 23 express-speed knots... She is the glory of yesterday... the newest of today. She is the *Andrea Doria*.



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THE IVY LEAGUE TAILORS

(Continued from page 55)

quarterbacking from a seat in the stands of the Bowl, is himself only a recent convert from the modified drape. He looks back on the period before his conversion as a kind of reprobate phase.

For the Ivy League tailors, doing decently by their customers actually involves a lot more than just dressing them in the style to which they themselves have become accustomed. They serve as confidants, advisers, personal agents, and keepers of social records through which old grads track down lost classmates.

Jack Feinstein, an emphatic, faultlessly-dressed man of fifty-two, who operates the firm bearing his name in partnership with his brother William, told an inquirer not long ago, "One of the main requirements of success in this field is an excellent memory. We are expected to know exactly who has married whom, and what's happened to them since. And we do. We can trace the branches of almost any family tree worth tracing."

Feinstein's information, like that of the other members of the group, is often first-hand. One or another of these outfitters is likely to be present at a customer's wedding to oversee the dressing of the groom and to add a last touch of perfection by personally knotting the man's tie.

The close relationship between tailor and patron is derived from a longstanding campus tradition. Undergraduates for years have counted on the services of the college shops for cashing checks, supplying a fourth for bridge, or providing inside information as to the easiest instructors in the freshmen survey courses. Later, customers' demands are apt to include such things as tickets for the latest Rodgers and Hammerstein sell-out or seats for major sports events. The tailors' extraordinary powers of information and personal service aren't hard to understand. Daily contact with their customers gives them access to some of the country's most influential figures in industry, finance, government, art.

Admission to the Ivy League shops hardly requires an Ivy League diploma. The estimated 70 per cent of their patrons whom they designate as "Eastern college" men include substantial clusters from the smaller New England colleges and from other schools ranging down the Atlantic seaboard as far as the University of Virginia. The prices of their custom-tailored suits—starting at about \$150—are inexpensive by the general standards of the trade; their "special-order" suits—made to individual measure, but without basted try-ons—are about \$25 less; and their own ready-to-wear suits or "ready-cuts" are available at department-store prices.

Clothes bearing the Ivy League labels have a way of turning up in the channels of international diplomacy. The natural shoulders, narrow lapels, and slender-lined trousers that mark the product have been visible in photographs taken of the American

delegation at just about every international negotiation in at least the last couple of decades. Tartan waistcoats, an Ivy League specialty, have reportedly been shipped via diplomatic pouch to the United States Embassy in Moscow in reply to orders received in New Haven.

Not long ago, Fenn-Feinstein had a visit from a Latin-American gentleman whom they had first known some years before as a foreign student at Yale. Jack Feinstein asked him what he was doing in these parts, and he replied that he was on his way to Washington.

"Do me a favour," Feinstein said. "Somebody told me the other day that your old classmate so-and-so is down there now. If you happen to run into him, tell him for Pete's sake to come in and get the suit we fitted him for a couple of months ago."

The message was duly delivered—at a diplomatic conference between the foreign visitor, in his rôle of ambassador, and the former classmate, in his rôle of high official in the U. S. State Department.

For their success in keeping their customers well-dressed, well-informed, and otherwise well-taken-care-of, the Ivy League tailors have been rewarded with the sort of loyalty usually reserved for school and club. All four firms can boast of a number of customers who, in the words of one firm-member, "wouldn't consider buying so much as a wing collar outside the organization." Generally, however, the loyalty of Ivy League patrons embraces all four of the firms as a group. It is regarded as neither unusual nor indecent for a man to have his measurements indexed in the pattern books of two, or even three, different firms.

Whether there is likely to be any palpable or visible difference in the suits that come out of the two, or three, different workrooms is a matter of some dispute. The proprietors of each of the four shops claim to be able to distinguish their own products from those of their competitors without so much as a peek at the label. But none of them has ever succeeded in putting the difference into words, beyond explaining gravely that it's a matter of "our own individual touch." A few especially knowing wearers of Ivy League clothes have pretended to see a slight relative roundedness to the notch of the J. Press lapel, and a slight relative narrowness to the Chipp lapel.

Not even the tailors themselves pretend to see any distinctions among the tastes of their three main groups of patrons—the Yale men, Harvard men, and Princeton men. There are, it appears, certain slight, often transitory, variations among them as undergraduates. The Harvards, for example, tend toward small gestures of revolt against normal standards of Eastern fashion—such as wearing loafers, or even sneakers, with Chesterfield coats. Yale men, at the moment, happen to be showing an ab-

(Continued on page 100)



Sponge 'em . . .
you'll love 'em!

Town & Country Shoes
of washable white *Brogandi*

an Evans Quality Leather

Brogandi can be washed and washed, and always dries out soft and white. Sponge these smart T & C casuals often with mild soap and warm water, and they'll stay fresh as a daisy all summer long.

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The Canadian Rockies "belong" to you at Banff and Lake Louise

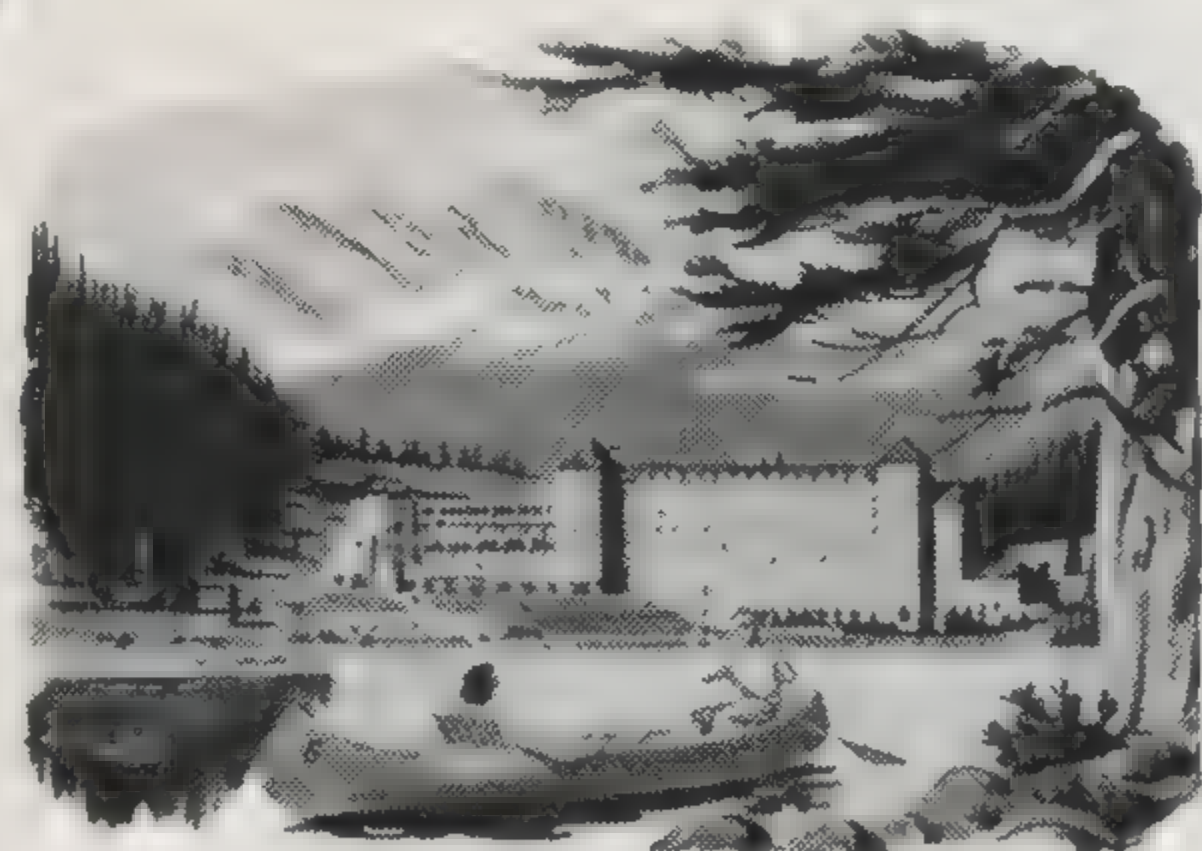
Travel by Canadian Pacific train, for service!

Banff Springs—world famous resort. You're in a mile-high wonderland at fabulous *Banff Springs*. Swim in mountain sunshine, play the championship golf course.



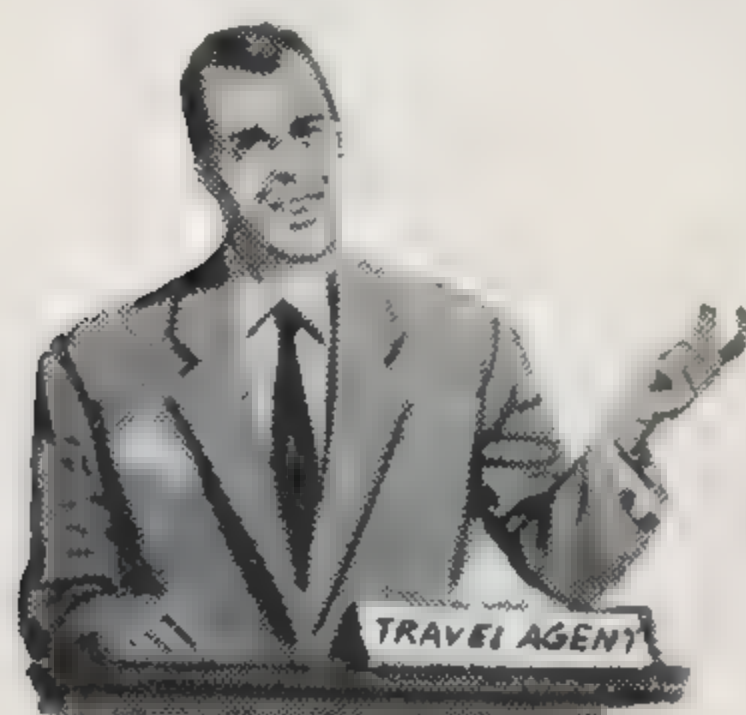
Lake Louise—sightseers' paradise. Deep in the Canadian Rockies—only 2 hours from Banff. Stop at enchanting *Chateau Lake Louise*, on the lake that mirrors dazzling Victoria Glacier. Alpine sports... camera-hunting... entertainment.

Splurge on a budget! Your agent will tell you about Banff-Lake Louise and Emerald Lake tours through the Canadian Rockies. These 2-4-6 day tours include bus trips, lodgings, meals—low as \$45.50 to \$117.50.



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Ask your agent about White Empress sailings to Europe... fast airliners to the Far East, New Zealand and Australia... 19 Canadian Pacific hotels and resorts across Canada.



Canadian Pacific

Agents in U. S. and Canada

Canada is news! See it by Canadian Pacific.

THE IVY LEAGUE TAILORS

(Continued from page 99)

normal fondness for hats—both felt and the recently revived tweed caps.

Once he's graduated, though, which of the schools a man has gone to appears to have no visible effect on what he wears. "Oh, it's true enough," Chipp's Sidney Winston once observed, "that a Yale man is inclined to think of Princeton people as a little flashy. And a Harvard man may regard himself as the most conservative of all. But the fact is that when it comes to selecting their clothes, they all run to the same things—the things we have educated them to like."

These things have remained virtually unchanged through cycle after cycle of fad and fashion. Except for the length of the coat, which has been gradually extended a couple of inches, the suit produced by the Press brothers, Paul and Irving, in their New Haven workrooms today is just about the precise duplicate of one turned out by their father for the undergraduate's father a quarter of a century ago. The most common words of instruction issued by Ivy League customers—in many cases the only ones—are: "Same as last time."

That doesn't mean the collegiate haberdashers have been totally resistant to innovation. They have, in fact, been responsible for some of the most noteworthy additions to the American male wardrobe in recent decades. Most of these, however, have been in the nature of ornaments grafted on to the stable base of conservative styles.

The current vogue in tartans, for example, resulted when one or another of the Ivy League firms was inspired, by the tartan dinner jackets of the Duke of Edinburgh and other young Englishmen, to put a little discreet colour into the traditionally sombre institution of men's evening dress. Since the quartet often seem to work telepathically, it is no longer possible to determine which got the idea first, but in any event, some dinner jackets in authentic dress tartans were made available to men with a sense of daring and a family interest in the clan traditions. The next step, the tartan waistcoat, was an elaboration on the Tattersall waistcoat introduced from England several years before.

The campus business of these firms is conducted in a series of mellow-looking street-level shops that could conceivably be mistaken for annexes to the college buildings on which they border. Their New York custom is handled in a group of practically identical second-floor locations whose atmosphere is as far removed from the usual one-flight-up as it is from Bond Street. Rather than either gaudy or sombre, the tone is clubby and convivial. Sills carries this mood to the most civilized point by serving cocktails to all comers early Thursday evening. A tailor on a mission of curiosity happened to arrive at the Sills brothers' establishment in the midst of one of these soirees. He later described the place to one of his colleagues in the trade

as "a kind of fraternity house with suit racks."

The family tree of Ivy League tailoring is hardly old enough to give the memory of an Ivy League tailor a good workout, but its branches are somewhat intertwined. The oldest of the four firms is J. Press, which was founded in New Haven—a city whose custom-tailoring tradition is second in age and importance only to its academic one—in 1901. The youngest is Sills, which was established in Cambridge a little more than a decade ago. But it was Morton Sills who founded Chipp during the Thirties, and it is three former Press employees who now operate the firm. Even Sills, Inc., in its brief existence, has taken on the air of an old college tradition.

The ten individuals—two Press brothers, two Feinstein brothers, three Sills brothers, and three unrelated Chipp partners—who operate under the joint sobriquet of the Ivy League tailors are men of varying ages—ranging from Herbert Sills's thirty to Jack Feinstein's fifty-two—and varying measurements—ranging from "regular" or somewhat lean, in the case of Ben Sills, to "portly," or pretty hefty, in the case of Sidney Winston. They have at least three characteristics in common. One is their uniform air of Ivy League elegance, sometimes embellished by such up-to-the-minute refinements as ridged or turned-back jacket cuffs and printed tie-silk jacket linings. Another is that they are all New Haven men, but not in the strict Ivy League use of the term. Only two, that is, went to Yale; five of the others either did not finish any college or didn't start. The third thing they have in common is articulateness. Jack Feinstein is known as a man who can describe the construction of a welted pocket in terms of a Leonardo drawing. He is, for all this, a man with some notably down-to-earth ideas about his trade, as is evidenced by his classic formula for making a good suit. "First," it begins, "you sell the suit..."

In one of his more theoretical moods, Feinstein recently asked himself, in the presence of a visitor: "What is the great attraction of our clothes?"

His eyes took on a light of discovery. "It's the security," he said, supplying the answer, "the assurance that even if they come in unable to describe exactly what they want, they will leave dressed in clothes that are simple in pattern, rich in colouring, and unquestionably in good taste."

Whatever the reasons for the attraction, its effects were perhaps best expressed, not long ago, by the wife of a New York editor. Called upon by a reporter from a city newspaper to supply some biographical data about her husband, she somewhat facetiously listed Press among his clubs and organizations. When the reporter asked if that wasn't the name of a local tailor, she answered: "My husband doesn't just buy suits at Press—he belongs to them."

LELAND HAYWARD

(Continued from page 49)

rewrite a good two-thirds, threw out most of the scenery, changed the director, and let it have a year's run in New York, and a year on the road, thereby salvaging all but \$30,000, which he still thinks he will get back through the sale of certain rights. In the process, he switched Rex Harrison from light charm to serious acting. (The Playwrights Company joined him in this almost disastrous experience.)

5. *South Pacific*. Hayward and Logan bought the rights to Michener's book but could not persuade Paul Osborn to dramatize the Bloody Mary episode. He gave the book to Dick Rodgers who gave it to Oscar Hammerstein and they wanted to make it into a musical. (Hammerstein suggested the Nellie Forbush episode and that naturally led them all to think of Mary Martin.) Under the imprint of four producers, Hayward, Logan, Rodgers, and Hammerstein, *South Pacific* won a Pulitzer prize, and with three companies still running, has already made almost \$4,000,000.

6. *The Rat Race*. Hayward fell on his face. The production lost \$40,000.

7. *The Wisteria Trees*. Hayward joined Logan in producing this Logan adaptation of Chekhov's *The Cherry Orchard*. After the shock of the out of town opening, Mrs. Joshua Logan said to the co-producers cheerfully: "Chekhov is always a hit everywhere but in this country." Logan added: "He wasn't even a success in Russia." Hayward then asked: "Josh, if Chekhov wasn't even a success in Russia, what are we doing in an elevator in the Ritz Hotel in Boston?" The production broke even.

8. *Daphne Laureola*. Hayward joined Herman Shumlin in this one. When he heard, in the London production, Edith Evans as a middle-aged charmer, somewhat woozy with drink, say: "I like cats. They do not give a solitary damn," he decided to bring her and the play here. It lost about \$25,000.

9. *Call Me Madam*. Hayward produced alone this Lindsay-Crouse-Berlin musical comedy. He not only thought up Russell Nye by insisting on the crew cut (George Abbott threw in the horn-rimmed glasses), but he

worked out the big financial deal enabling RCA to put up the whole production cost of \$200,000. Still running in London, it has made \$807,000.

10. *Remains to Be Seen*. Hayward convinced Russel Crouse and Howard Lindsay that they should finish their abandoned half-done comedy, got Janis Paige from Hollywood to play the jive-happy girl. The play made a mere \$25,000.

11. *Point of No Return*. Hayward gave Paul Osborn a choice of two novels for dramatization: James Gould Cozzens' *Guard of Honor* and J. P. Marquand's *Point of No Return*. Hayward not only had all the casting ideas, including John Cromwell and Henry Fonda, but once again changed directors in mid-stream, ending by directing the play himself. Still running. *Point* has made so far \$150,000.

12. *Wish You Were Here*. Hayward and Logan are the producers of this fairly miserable hit musical comedy which has as star a swimming pool. (Logan who thought of the pool was almost dissuaded from it, but Hayward's adamant will kept it in.) The producers, a year after the opening, tinker so constantly with it that it has been called "the only experimental theatre left in the U.S." Hayward expects the production in spite of originally bad reviews to make about a million.

Right now Hayward is involved in five projects, only one in the theatre. That is a musical based on the Newport and Palm Beach chapters of Cleveland Amory's book, *The Last Resorts*. Three are movies: Spencer Tracy starring in Hemingway's *The Old Man and the Sea*; Henry Fonda in *Mr. Roberts*; and Jimmy Stewart in *The Rear Window*, directed by Alfred Hitchcock. The fifth production will arrive first: an enormous two-hour television show on CBS and NBC (June 15, from 8 to 10 P.M.) celebrating the fiftieth anniversary of the Ford Company by telling the story of the first half of this century in the U.S.A., with a quick look into the future. All five of these are messing up that relaxed library-office of Leland Hayward, a man who likes to live as though he couldn't stop rushing and then stops to take a picture.

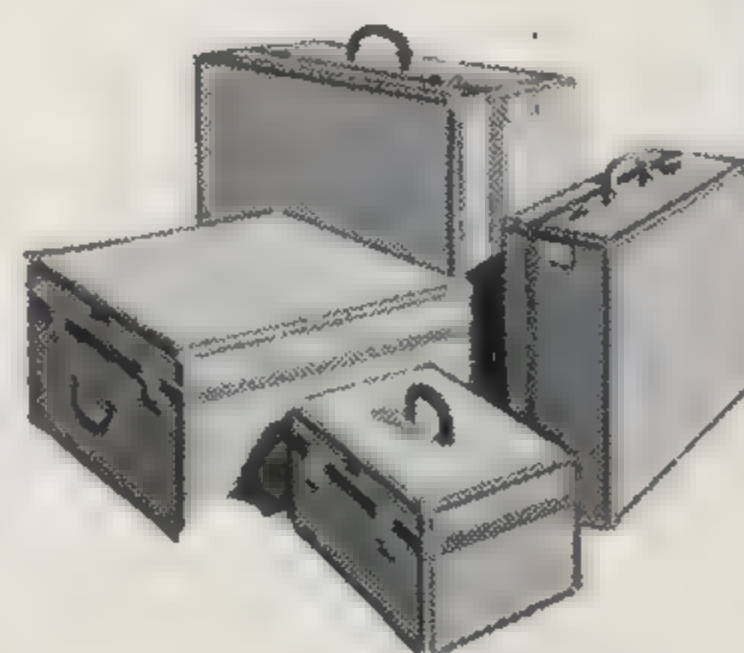
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(Continued from page 27)



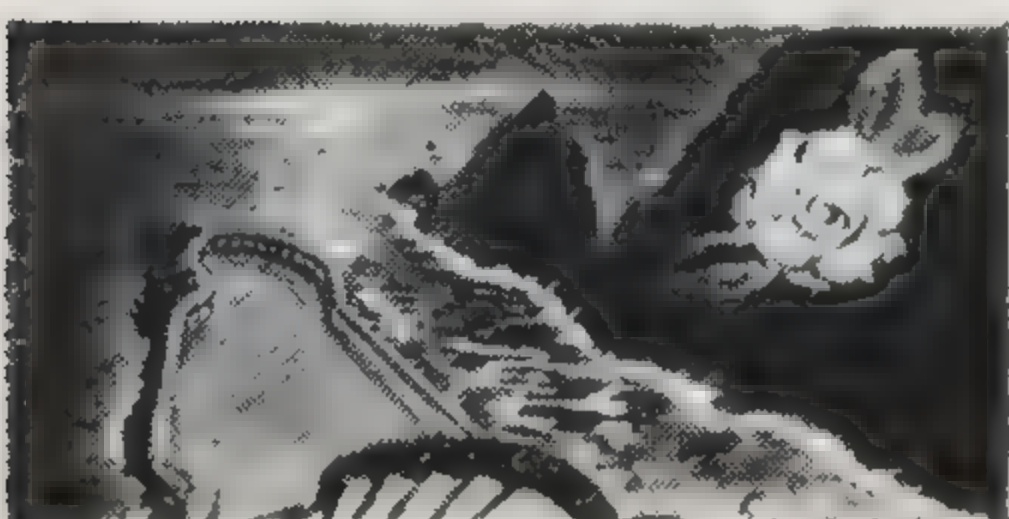
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to be imperfect, this may sound like the rankest senselessness. The point, based on observation and experience, is this: that unless a man can afford to put himself in the hands of a really top-notch tailor, most efforts at camouflage simply don't come off. Honesty, on the other hand, can turn a liability into an asset. One of the best-dressed men we know comes to mind—a man who weighs well over two hundred pounds for his five-foot-ten. Instead of attempting to hide in the folds of a sack-like suit, he has his suits (whether ready-made or not) neatly fitted to his figure, with the result that they carry weight—his two-hundred-odd pounds look not unseemly but natural and right for him.

Which brings us to fabric—in turn, the secret of an honest fit. The least fabric possible for perfect comfort: that's the idea. This makes impeccable sense, for one thing, because a suit with too much fabric in it is as susceptible to wrinkles and rumples as one that's too tight. Reading from the top down, these are the best ways to apportion the fabric of a 1953 suit, coat, or odd jacket—day or evening, winter or summer. (Naturally, the man who's in the hands of master tailors—Dunhill's; Wetzel's, of Saks Fifth Avenue; Stadler & Stadler; MacDonald-Heath; Raymond Twyefort; and the like—will find his work done for him.)

Shoulders. Just enough padding to square them off neatly and discreetly; the padding should not extend past the shoulder joint. Never pad for extra width (when did wide, padded shoulders ever fool anyone, anyway?). If some extra width is essential, a good tailor can create that effect by setting the sleeve in at a lower point.

Neck, back of neck. A neat fit here is essential; never so high that it covers the shirt collar (see *shirts*).

Lapels. The long, flat, neat, narrow roll is the right one, for the double-breasted suit. For single-breasted suits: a long, neat, narrow line.

Coat buttons. In a double-breasted or two-button single-breasted suit, it's the placement of the top button that determines the line; in three-button single-breasted suits, the centre button is most important. In both cases, strive for the perfect medium, placing the button not so low that the suit looks like a costume in *Guys and Dolls*, not so high that you look like a picture of your great-grandfather. This is a matter of personal proportion—so have it out with your tailor.

Coat sides. The coat of a single-breasted suit should hang fairly straight at the sides. The sides of a double-breasted suit coat should be given a bit of shape at the waist (a too-boxy coat is as wrong as a too-fitted one).

Coat pockets. Slight division of opinion here; take your choice. Some men think that even a flap on a pocket is more fabric than any town suit needs. Some men like flaps. Everyone agrees that the perfect place

for a flap is on the jacket of a single-breasted tweed jacket.

Coat sleeves. Buttons should always begin about a half inch up from the edge of the sleeve, and the sleeve itself should always be cut to show a narrow rim of shirt-cuff (see *shirts*, below). One of the distinguishing marks of the made-to-order suit is the fact that the sleeves have buttons that actually button through buttonholes; some expensive ready-made suits also have this detail.

Length of coat. Difficult to rule on, without seeing the man. It varies according to the man's build. The Englishman usually prefers his coat shorter than the American man does.

Coat back. Smooth, of course—and never a hint of a flare at the bottom.

Trousers. As narrow a line as perfect comfort will allow.

On the subject of shirts and ties, and socks and shoes, these are good tips:

The shirt collar is almost the most important point in a man's wardrobe. Should fit snugly, but not apologetically so; should not fit the neck roundly but should angle down definitely at the sides; should rise, in back, above the coat collar; should have medium-sized points (the most common failing of men's collars: over-long points). Collar pins? If you feel that they add to neatness, which is the main thing—why not?

Shirt sleeves, as mentioned previously, ought to be long enough to show a narrow rim of cuff; better to show too much cuff, if necessary, than too little. And all these fine points are as available in the ready-made shirt as in the custom-order; it's only a matter of shopping correctly. As for cuff links: they should be neat in design and of good quality.

On ties: the narrow tie is best, and the less large the knot, the smarter. If you don't trust your own taste about colour and pattern—or if the guffaws of friends have made you suspect it—switch to small patterns. A bright colour never ruined a tie, but a noisy pattern always does.

On shoes: the word here again (and it's a word that a man would do well to memorize before shopping for any of his clothes) is narrow, as narrow as a perfectly comfortable fit allows. Avoid the extension sole, and watch the toe of the shoe carefully; it should grip the ground, not curve up and away from it. About colour—black shoes are safest, but if you own a gem of a brown shoe, well-worn and boned to a high polish, nothing looks smarter with grey or navy-blue suits—Englishmen have proved it. With all shoes: ribbed or plain dark socks.

Now, given fabric of quality and an honest fit that's completely of the times, a man's ready to look at 1953 men's fashion. Then, he has the authority and feels the conviction that are needed to carry off an imaginative new line or colour or fabric. Perfect illustration, on page 32: Colonel Serge Obolensky, at his office in a red and white dotted shirt—unconventional, but incontrovertibly right for him, be-

(Continued on page 103)

(Continued from page 102)

cause he wears it with the confidence that springs from good tailoring and a finely-developed sense of personal style.

Other thoughts, expressed to us by men of acknowledged excellence in dress:

This, from one of the neatest men we know: "Most men press the life out of their clothes in a season. Except for trouser creases, of course, a suit should only be pressed where it's actually wrinkled, usually only at the back of the knee and at the waist, and at the elbow—not all over. And never let them crease the sleeves."

This, from a well-dressed young man on a limited income: "I watch prices like a hawk most of the time, except when it comes to shoes and hats. They've got to be good, really good, to look right—when they're not, it stands out all over."

This, from a handsome devil: "Barbers take a bit of watching. Don't let them give you a haircut that's squared off at the back; a V's better

for most men. As a matter of fact, I only have mine cut occasionally; the rest of the time, a weekly thinning is enough."

This, from a visiting Italian in a Borsalino: "Odd about a lot of American men's hats—if they'd pick crowns that were a bit higher, they'd look much smarter."

This, from a man who dresses imaginatively and well—and calls a spade a spade: "A man's a fool if he looks drab in the summer. It's his big opportunity to get some colour into his life. If the cloth in his country slacks is good, and if they fit him the way they ought to, there's no reason on earth why they shouldn't be canary-yellow or fireman-red, if that's what he wants."

This last, from a man who always looks as if he'd just stepped out of an air-conditioned office: "Looking clean and neat is half of looking cool in the summer. So, pick a first-rate laundry. A few cents extra paid to do up a shirt makes dollars worth of difference in how it looks—and lasts."

10 GREAT FRENCH CHEFS

(Continued from pages 69-70)

Louis Barthe's Recipe for Sole Albert

Take a thick fresh Dover sole, skin it and make a slight incision along the backbone. Season with salt and pepper, dip in melted butter and sprinkle the top with bread crumbs.

Place sole, crumbed side up, in a buttered dish with one chopped scallion and finely chopped herbs. If fish weighs about 11 ounces (a serving for one person), pour over about ½ cupful of Noilly Prat vermouth. Place in a very hot oven so that bread crumbs can be nicely browned.

When sole is cooked, pour off the juice into a saucepan and simmer until almost completely reduced. Then remove from flame and add 2 tablespoonfuls of fresh butter.

While sauce is being reduced, remove fins and tail (but not the head) and place fish in serving platter where it can be kept warm. Before serving, surround sole with part of the sauce and serve the rest in a sauceboat.

René Viaux's Recipe for Lobster Soufflé

Slice six lobsters in half lengthwise, taking care not to break the shells as they will be used in the final dish.

Boil lobsters and prepare a small amount of *sauce Américaine* (recipe for this may be found in most cookbooks).

Dice ½ pound of mushrooms and cook in a covered saucepan with butter and a drop of brandy. Add lobster meat cut in scallops, half of the *sauce Américaine*, ¾ cupful of cream and let simmer. (The result should be smooth but not nasty.) Just before filling lobster shells, add 3 or 4 large spoonfuls of hollandaise sauce to this mixture.

To the remaining half of the sauce, add 4 egg yolks and prepare a soufflé mixture.

Fill lobster shells with first mixture. Then on top of this spread about 2 inches of soufflé mixture. Place in a hot oven to brown. Serve immediately.

Gustave Chataigner's Recipe for Brochet de Loire au Beurre Blanc Nantais

This is a recipe which looks very simple but which depends entirely on your touch or *tour de main* for success in getting a thick sauce without eggs or flour.

Take a pike, cleaned and ready to cook, and poach it in a "court-bouillon."

Sauce Beurre Blanc Nantais:

Chop fine about 5 shallots (this makes ½ cupful). Put in a well-lined copper saucepan. Cover with vinegar (not wine vinegar), add pepper. Cook until vinegar is evaporated, leaving the shallots moist, but not wet. Start your sauce by adding to the shallots a teaspoonful of cold water—"and now the big secret"—salted butter—3 or 4 tablespoonfuls, one at a time, whipping briskly all the while not over a direct heat but still a fairly hot fire. This makes a thick sauce (if you whip it properly) to which you add salt if necessary, white pepper—coarsely ground—and a few drops of vinegar. Serve very hot but do not boil.

Joseph Clayeux's Recipe for Loup Réserve

Bone a raw 3-pound wolf fish, and boil the bones to make a thin and concentrated stock. Open and flatten the fish on a copper pan. Salt generously.

Prepare a sauce with ½ pound of fresh butter, 2 egg yolks, 1 ounce of soft bread soaked in boiling water, 2 teaspoonfuls of chopped chives. Spread sauce about ½ inch thick over the fish.

Moisten bottom of dish with a small quantity of fish stock, and ¼ glass of dry white wine, preferably Alsatian. Bake, and brown in a moderate oven for about 15 minutes.

Serve without lemon or trimmings. The fish should be golden, stock and wine absorbed, with only a small quantity left as sauce.

Elie Perrier's Recipe for Galantine de Caneton "Lucullus"

Take a young duck, weighing about 3 or 3½ pounds. The flesh must be white. Cut duck open along the back, from neck to tail; take out skeleton very carefully to avoid tearing skin (very important), and detach flesh from the skin. Leave the feet attached to the skin and detach all flesh clinging to the skeleton and put aside the liver.

Take 2 pounds of pork filet (the meat must be white) without grease and nerves. Using a machine, chop it up very fine together with the duck flesh. Crush this stuffing in a mortar and season with ¼ teaspoonful salt, a pinch of pepper, a little spice, 2 eggs, a little essence of truffles (the broth in which truffles are boiled), about ¼ cupful of cognac, and 2 ounces of foie gras. Work everything in the mortar with hammer.

(Continued on page 104)

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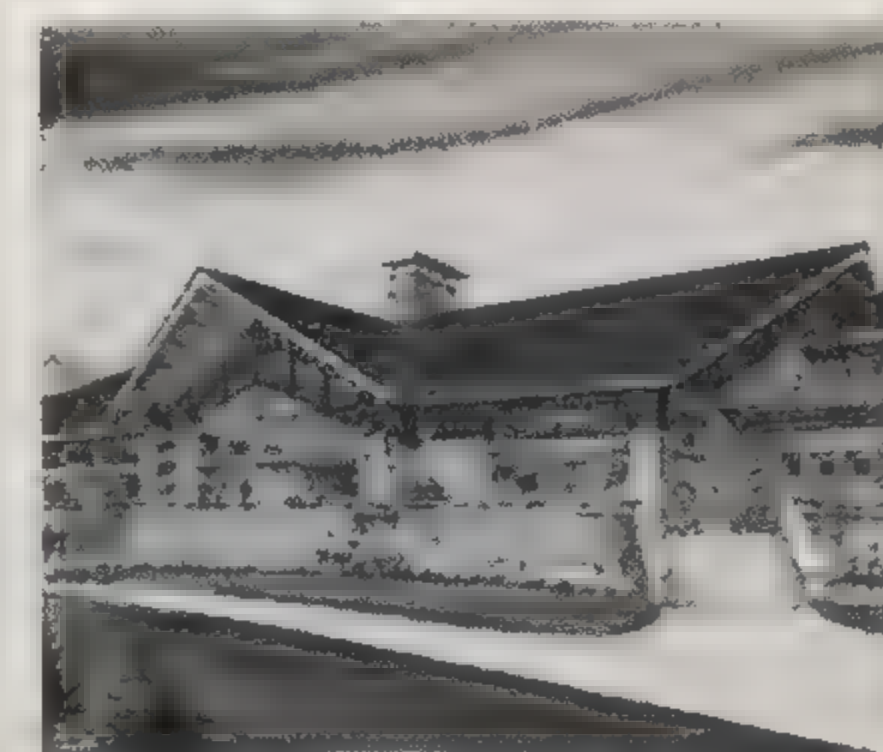


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10 GREAT FRENCH CHEFS

(Continued from page 103)

Spread duck skin out flat and place a thick band of stuffing down the middle. Add the liver cut in pieces, some truffles, and more *foie gras*.

Sew up the skin to make a long roll. (It will look like a very big sausage with the duck's feet showing at one end.)

Place slices of bacon around roll, wrap with parchment paper, and tie. Cook in a hot oven for 50 minutes, basting often. Let cool; place in icebox to chill.

Marius Vettard's Recipe for Poulet au Champagne

Take a 4-pound chicken; cut apart at joints, and cut off breast meat. Season all pieces with salt and pepper, then place in a shallow pan with unpeeled garlic and $\frac{1}{4}$ pound of melted butter, hot but not brown. The wings and breast should brown in 6 to 8 minutes. Take them out of pan; leave leg joints and the rest for another few minutes until golden brown; then replace wings and breast in pan.

When the butter "sings" (when it is very hot again), pour 1 cupful of champagne over meat. Cover the pan for 5 minutes, then uncover and let steam evaporate quickly.

Repeat above procedure twice, each time pouring in another cupful of champagne.

Place pieces of chicken on a warmed dish in a neat pyramid. Keep warm.

Remove grease and garlic cloves from gravy. Add about 2 cupfuls of champagne. Stir constantly until about 1 soup-
spoonful of gravy per person remains. Add a tablespoonful of butter, and mix well. Pour over chicken and serve.

Joannès Nandron's Recipe for Vacherin Belle Histoire

Cook three meringue layers. On one put vanilla ice cream. Cover with a second meringue and add layer of chocolate ice cream, then add third meringue and cover with strawberry (or raspberry) ice cream.

Coat with whipped cream. Decorate with flat chocolate disks, or sugar-wafers and small meringue mushrooms powdered with cocoa. Crown with half a fresh peach or a slice of pineapple.

When serving, cut the slices vertically so that colours of different ice creams will show.

Raymond Thuilier's Recipe for Pintadeau au Porto

Massage a small and tender guinea chicken with butter. Place in roasting pan and baste regularly for 30 minutes.

Place guinea chicken (cut into parts) in a casserole and add livers which have been reduced to pulp. Add 2 or 3 wine glasses of port wine, some essence of truffles (the broth in which truffles are

boiled), a demitasse cupful of cream, and about 1 pint of chicken stock.

Let this simmer for 2 or 3 hours until liquid becomes concentrated. Strain, then thicken sauce with potato flour or 1 or 2 egg yolks.

When guinea chicken has been roasted, "flambé" it with a generous liqueur glass of Maborange or with Grand Marnier.

Serve guinea chicken trimmed with small pastry shells filled with *purée de marrons*, which has been mixed with the *porto* sauce. (The *porto* sauce is served separately.) A light red wine is recommended with this dish.

Jean Giraudon's Recipe for Vrais Escargots de Bourgogne

Wash and rub snails clean, then boil in cold water. Remove snails from shells and throw out secretion at very end of shell.

Wash the naked snail in hot water; water must always be warm, otherwise the snailmeat hardens. (These preliminary steps are only necessary when fresh, rather than preserved, snails are used.)

Boil snails in a pot with warm water. Add the following ingredients tied together in a linen cloth: 2 onions, cut in large pieces; 1 sliced carrot; shallots; 2 quarters of garlic; thyme; laurel; parsley; cloves; salt and pepper; and one glass of white wine. Remove foam while boiling. Do not boil snails longer than one hour and a half, or they will harden, and then require another $1\frac{1}{2}$ hours cooking before they grow soft again.

Meanwhile, wash shells and dry thoroughly. While snails cook in pot, prepare the *Beurre d'Escargots*. (The amounts listed are for stuffing for 100 snails.)

Make a paste of $1\frac{1}{2}$ pounds of fresh butter, 2 ounces of garlic, 2 ounces of finely chopped parsley and some salt and pepper, and place in icebox to harden. Insert a small amount of stuffing in the tip of the shell, and replace snail using spiral movement. Place a large amount of butter filling at top of snail. (Shells must not be too full, as with the cooking the sauce is apt to ooze out.)

Place snails on cooking dish, adding a little white wine. Put dish on stove, not in oven. (If snails are placed in oven, the butter sauce forms a crust. Snails should simmer, not be baked, in shell.) Snails should be cooked 7 to 10 minutes. Chablis is recommended with this dish.

Jean-Max Rubye's Recipe for Filet de bœuf Brillat-Savarin

Pan-broil a filet of beef and remove from pan. Add to pan: Madeira wine, a large spoonful of fresh tomato sauce, a little meat glaze, and some nutmeg.

Cover filet with this sauce; add a slice of *foie gras*. On same platter serve a poached artichoke heart filled with a rich cream sauce thickened with chopped truffles.

THE POOR MAN'S GUIDE

(Continued from page 83)

directions. The cop looked around cautiously—it was a deserted street corner—and then took my hand in both of his.

"Libertad," he repeated. "Plaza de la República. It must be long time since you were in Spain, comrade. Were you with the International Brigade?"

I said, "No," not getting the connection.

He said, "The Hotel Libertad is now called the Hotel Falange. I recommend the Hotel de España. Tell them Lalo sent you, and you will be taken care of, comrade. *Viva la república!*"

He pointed out the way to the plaza, and when we drove off, saluted us with a clenched fist. Kendal, my eleven-year-old daughter, wanted to know what that meant, so I explained, after a fashion, that he gave a Communist salute. We couldn't find the hotel. When I stopped to ask a second cop for directions, Kendal beat me to

it by giving him the clenched-fist salute and saying, in Spanish which she speaks very well, "*Hola, comrade! Which way to the Hotel España? Viva la república!*"

I must say, in all fairness to everybody, that the police were very polite at the local *juzgado* during the hour and a half it took me to explain that American children give clenched-fist salutes to cops as a matter of international good will.

HOW TO BUY AN AUTOMOBILE DUTY-FREE

Taking an American car to Europe is a waste of good money which could better be invested in a horse race. Transatlantic round-trip freight charge is \$350 and up, mostly up, not counting lighterage and landing charges which spring out and bite you in the differential before you have even touched a tire to dry land.

The gasoline cost for a 3,000-mile European tour, not a long one,

THE POOR MAN'S GUIDE

might run to \$125 for the driver of an American car, but would nick the driver of small, low-priced European car only 40-odd dollars.

Visitors with a month or more to spare, particularly groups, family or otherwise, planning to cover considerable territory, will see more, enjoy more, at a lower price, by investing in a small European car than with any other means of transportation available.

Purchase of an automobile in Europe usually requires dollar capital, although only about half as much as in the U.S.A. For a sum ranging from \$750 up to \$1,500, in dollars, an American can buy a good used or factory-new small European car duty-free. German Volkswagens, French Citroëns, British Hillmans, and Italian Fiats are most popular in the European low-priced field, justifiably so.

If a traveller plans to take one of these cars home instead of selling it when the European tour is finished, *it is always cheapest to buy, for export, in the country where the car is manufactured.* Americans are permitted to drive such cars, free of taxes and duty, for 90 days in most European countries, and the period can be stretched to a year in England, a year and a half in France. With these two large allowances, and three months each in fifteen or twenty other countries, the car remains tax-free in perpetuity, for practical purposes. Freight charges to ship it home to the U.S.A. range upward from \$150 for the lightest models. Duty at the United States end is 10 per cent *ad valorem*, an easy bite, but even this tax can be avoided by a family group pooling its customs exemptions. *Do not order your car from America, or the exemption won't apply.*

Travellers who do not choose or can not afford to bring automobiles back with them from Europe should nevertheless consider the purchase and subsequent resale of a European car if their travelling time in Europe will be at least a month and if there are two or more people in the party.

*Cars intended for resale in Europe should be bought in France, because only France permits free disposition of automobiles by foreigners without import licenses. From France, all the rest of Europe is open for exploration on a single set of documents. To resell for dollars at any time within the free period, it is necessary to find, in France, a resident of the Western Hemisphere with the proper number of dollars, and because most visitors to France from the Western Hemisphere buy cars during the early-summer buying season, and sell them during the late-summer selling season, there will ordinarily be a loss on the sale. This loss, with gas, oil and upkeep, is the "transportation extra" the travel budgets talk about. Since cars can be disposed of freely by Americans only in France, *French cars are the best investment for resale.* Purchase of any good second-hand car requires a smaller investment and will result in a smaller loss than purchase of a new car.*

Americans attempting to explore any large, strange European city in their own cars will find it pays div-

idends to hire, by the hour or day, a driver who knows his way around and can speak an understandable language. Tourist bureaus and travel agencies will dig up one of these at a fee which is little to pay for a comfortable round of the sights. My wife, Elva, tried to do a rubberneck tour of Zagreb, not a particularly congested metropolis, as her own chauffeur. She was whistled down at the first corner by a cop who spoke Serbo-Croat and took ten minutes to explain, by signs, that motorists are required to beep the horn at corners. Elva beeped the horn good at the next corner and was whistled at by a second cop. She thinks she was lectured in Slovenian that time. And at the next corner a third cop flagged her to the curb.

"I got more whistles in three blocks than Miss America would draw in Buenos Aires," Elva told me later, when I asked why she was late for lunch. "The last policeman spoke Macedonian, I think. He got out a pencil and drew me a chart—one beep for straight ahead, two beeps for right-hand turns, three for left-hand turns. I decided to turn around and come back to the hotel, but I still didn't know what noises to make for a U-turn, and I couldn't find any passable side streets. I had to drive to the city limits to turn around."

"It shouldn't take an hour to drive to the city limits and back."

"I lost twenty minutes wondering what to do about a red warning sign in the middle of the road. What would you do if you had just been lectured by three different policemen in three different languages and came to a warning sign that screamed 'Pazi Na Vlak!!!' at you?"

A BUSS FOR BUSSES

Economy-minded travellers who do not have the time or capital to purchase a car should not hesitate to use the international bus lines which crisscross most of Europe. *European busses are superb* and cost about as much as second-class train fares for the same distance covered. Many of the busses have hostesses aboard, a bar, radio and public-address systems, air-conditioning, wash-room and toilet facilities, reclining chairs for comfortable sleeping, a crew of two drivers to spell each other *en route*. (Some of the best lines are the Swedish Linjebuss, Netherlands Transbus, Italian C.I.A.T., the international Europabus, and several carriers in the British Isles.)

TIPPING MONEY, IN SEVERAL LANGUAGES

In Europe, as in most of Latin America and other areas which American travellers can freely visit at the time of this writing, a charge for "service" is automatically added to many bills, when service of any kind is involved, even theoretically.

Where the service charge added to a restaurant check is 10 or 12 per cent, a supplementary 3 or 5 per cent earns the waiter's thanks. At the level of 15 per cent, he is getting about all he expects except whatever small change may be left on the plate among the big bills. *Fifteen per cent* (Continued on page 106)

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THE POOR MAN'S GUIDE

(Continued from page 105)

is high enough for a fair service charge anywhere in Europe. But a small tip on top is expected.

In European hotels the traveller is never expected to augment the flat service charge added to the bill, but he is expected to tip anyone who gives him individual service. This includes, first and foremost, the *conciierge*, who can be the traveller's best friend and adviser. He arranges anything, any time, either directly or by slipping you a connection. For this the *conciierge* expects a tip when you leave the hotel, or weekly if you are staying for a long period.

It is useful to remember what a "tip" is, essentially money for a drink, so that if a minimum service like the portage of a light bag seems to justify a gift of the price of a glass of beer, as it usually does everywhere, then the tip for this service should be sixpence or 50 francs or 80 lire or 2 pesetas or half a mark or whatever a glass of beer costs in the coin of the realm, regardless of the fact that 2 pesetas are worth 4 cents American. A shilling tip in England is exactly equivalent to a quarter tip in the U.S.A., even though it is not worth 25c on the exchange market.

Wage scales are so low in many parts of Europe that tips are essential supplemental earnings. A traveller should always bear this in mind. But European service staffs do not expect anything comparable to the gratuities which are appropriate in America.

ARGUMENTS FOR SHOPPING IN CERTAIN COUNTRIES

Spain is currently the cheapest country in Europe.

Portugal is a medium-level country—not as cheap as Spain, not as expensive as France.

Everything is a good buy in Austria as long as present prices hold.

Istanbul, in Turkey, is one of the loveliest places in the world for a shopper to go nuts. At the great Covered Bazaar, a unique collection of rabbit warrens covering several city blocks, you can buy anything portable. You have to haggle, and you are going up against experts, but it is great sport even when you get out-haggled.

My daughter, possibly because she spent the second half of her first twelve years mainly in Latin countries, is the most ruthless, cold-blooded, hard-headed, experienced chiseller of prices I have ever witnessed in action. I once saw her go in catch-as-catch-can against a French Moroccan rug-and-leatherwork peddler on the Riviera. Kendal had her eye on a red leather purse with gilt trimmings, a trumpery thing worth possibly a dollar. The peddler offered it at \$3.50, feinting for a bid near the \$2 level.

Kendal said, "It's awfully pretty, but have you anything less expensive?"

The peddler said, "The brown one is two and a half, little girl. But I make you a price on the red one. Business is lousy. How much you got to spend?"

"Not very much. How much is the little coin purse?"

"A dollar. Look, I give you the

red bag for \$2.50."

Adults can not expect a rapid rundown like this from French Moroccans.

Kendal said wistfully, "I do like the red bag." She took a handful of coins out of her pocket and counted them, not too ostentatiously. They added up to 95c.

The peddler said wheedlingly, "Little girl, the nice coin purse. I give it to you for 75c, and you have 20c left to carry in it. Here."

As God is my witness, her lower lip trembled when she shook her head. I was sitting on a bench not more than ten feet away, and I saw the whole dreadful business. But I didn't interfere. Peddlers have to learn to look out for themselves.

He tried to hook her with the coin purse at offers down to 40c, then with the brown bag down to 95c, then with the red bag down to \$1.25, with time out to run home to get more money. She continued to shake her head, dumbly and hopelessly, her eyes on the red bag and the coins clutched in her hand. He finally wore himself out and took the 95c for the red bag.

A really remarkable expression came over his face as he watched her take her gum, her handkerchief, her skate-key and a respectable wad of cash savings out of another pocket, pop them into the new bag, and walk over to where I was sitting to show me her purchase, as merry as a grig.

THE CARE AND FEEDING OF CUSTOMS OFFICIALS

Smart visitors will remember to be nice to all European border officials at all times. In practice, Americans have an easy time of it everywhere.

A leaflet which is put out by the Government Printing Office and which can be obtained from the Bureau of Customs in Washington, D. C., any local Collector of Customs, or through automobile associations and travel agencies, is entitled *Customs Hints*. It is the best source material available. *Any traveller who is planning a European shopping trip will do well to get himself a copy of Customs Hints in advance and puzzle over it en route.*

Gifts sent home to friends and relatives are taxable strictly to the recipient and without exemption. Anybody who wants to make a genuine gift, tax-free, should bring it back with him.

There is no way, twist, or trick by which a traveller can legally bring into the country more than one each of certain articles of foreign manufacture trade-marked in the United States: Leica cameras, some kinds of Danish silver, bottles of certain brands of French perfume, and other luxury items. Any object with a foreign trade name which the traveller has seen on sale in the United States should be questioned before purchase.

A traveller need not worry too much about any of the European brand of customs officials so long as he remembers that a soft answer turneth away wrath. Elva and I drove

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To help plan your vacation, write for free road maps and booklets to: Provincial Publicity Bureau, Parliament Buildings, Québec City, Canada; or 48 Rockefeller Plaza, New York 20, N. Y.

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Québec

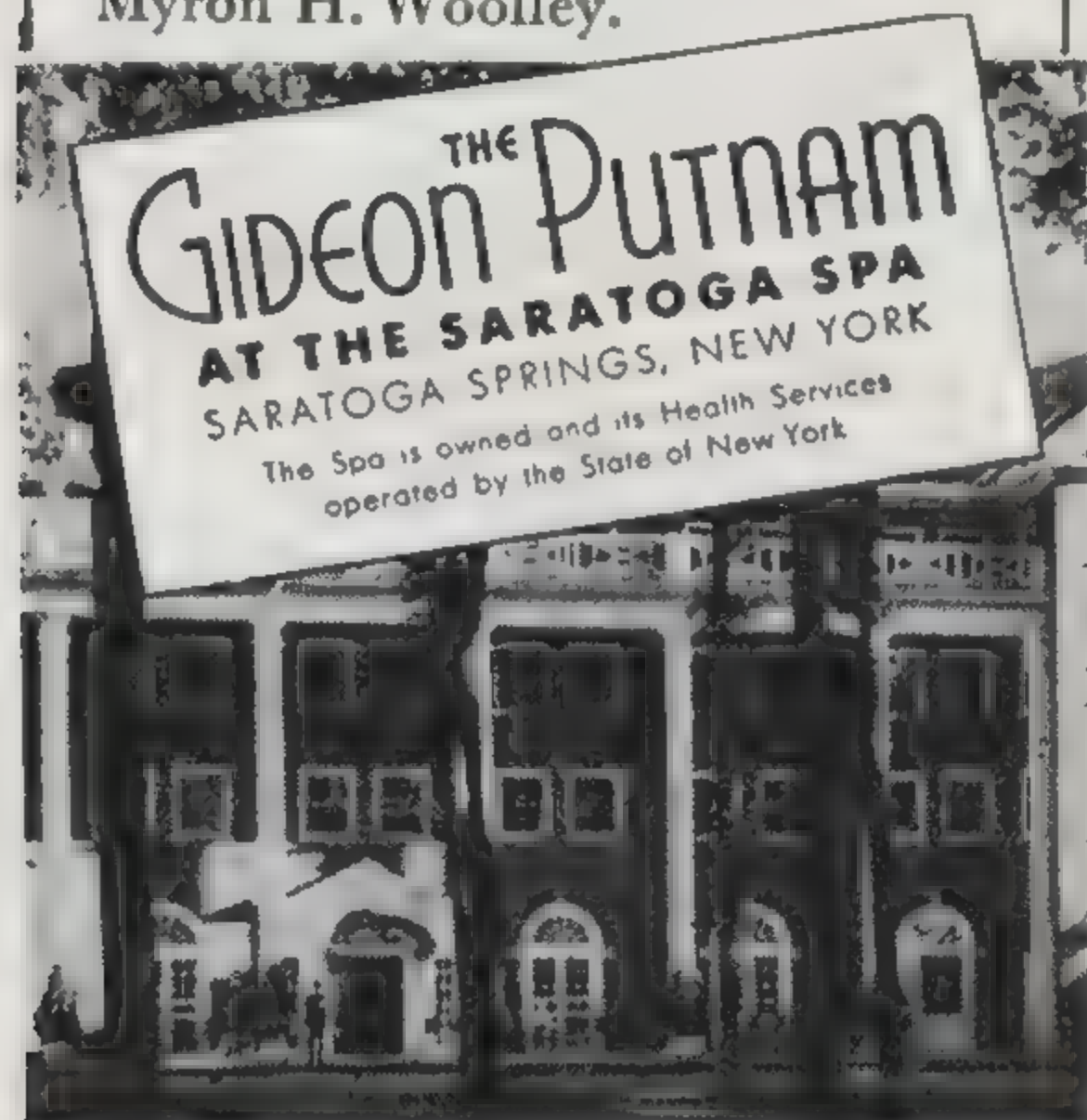


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On her way— HER COAT'S A BLACK SILK UMBRELLA

The lady above is the lady of page 87; the lady who, with her husband, is flying to Europe with very little luggage per person. That's one reason why her coat strikes us as such a good idea: it's a black silk shantung raincoat-daycoat-evening-coat. Very light, very smart worn belted or not, very glad to have been treated to a Zelan-processing (this, against soilability as well as rain). By Lawrence of London, in Goodman & Theise silk. \$70. Henri Bendel; Jays.

THE POOR MAN'S GUIDE

into Greece by a little-used road which we found by accident. The two men at the lonely border check-point were surprised to see us and, I think, delighted. It offered them a break in their boredom.

The man in charge spoke good English. He invited us to alight and have coffee with him. The coffee drinking took the better part of half an hour, during which time we exchanged anecdotes. Nothing was said about baggage examinations until the inspector brought up the subject of smuggling.

"Because this is a remote post, and we do not have much to do, smugglers do not often come this way," he said. "But we took 7,000 watch movements from a car like yours only two weeks ago."

I said, "Very interesting."

"We had to take the car apart to do it and I'm afraid we left rather a mess before we finished."

"Bothersome," I said.

"But I would never have bothered with a search like that if

the smuggler had not betrayed himself."

"How?"

The inspector beamed, reaching for the coffee pot.

"He didn't like my coffee. I make the best coffee in Greece, and he was in too much of a hurry even to accept a second cup. Naturally I knew there was something nagging at him. Another cup, madame?"

Elva said, "Delighted. It's really remarkable coffee."

It was, too. It tasted like hot, sweetened river silt, and I could make a better brew any time by boiling peanut shells in a rubber boot. But after the third cup we were courteously waved along without any baggage examination. I have often wondered if the smuggler was really in a nervous hurry or only a coffee connoisseur.

The rules change from time to time, vary from country to country, and are pretty silly everywhere. But wherever he goes in Europe, if the traveller uses his noodle, rules can be made to work to his benefit.

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DISCOVERIES IN BEAUTY

A new product from Richard Hudnut with a claim-for-a-name: Marvelous Shampoo. An expert cleanser, this makes for happier aftermaths to washings: conditions hair to respond more readily to a setting, and (if this is your special problem) preserves the delicate tones of tinted hair. Stern's.



Always, Elizabeth Arden has advocated that a flawless skin is attained—and maintained—by scrupulous cleanliness. Her latest gambit for this purpose is Skin Deep Milky Cleanser, a velvety liquid that whisks away soil, smooths the complexion with rich lubricants as it cleanses. Bottled in bounceable, easy-to-travel plastic at Saks Fifth.



Add to a bath—myriads of spring flowers. The bouquet, already gathered, is Houbigant's long-loved Quelques Fleurs, now the fragrant ingredient of a Foam Bath that froths about you as you steep in softened, scented water. Bloomingdale's.



Corday has arranged an introduction (or a renewal of an acquaintance) with four of their most famous fragrances. Packaged together in one big, gold-papered box are four individual boxes containing a replica bottle of perfume and its matching toilet water. Altman.

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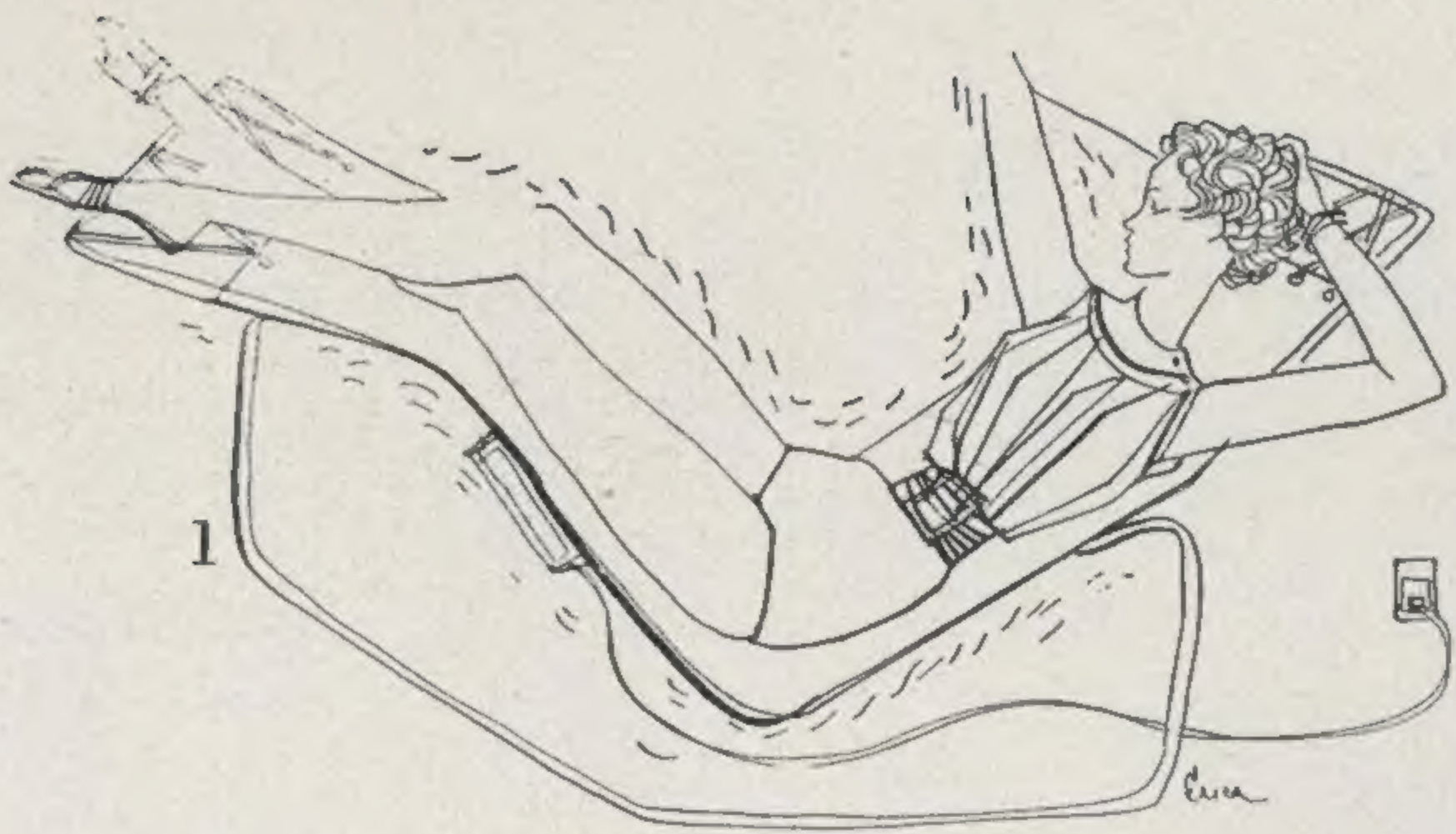


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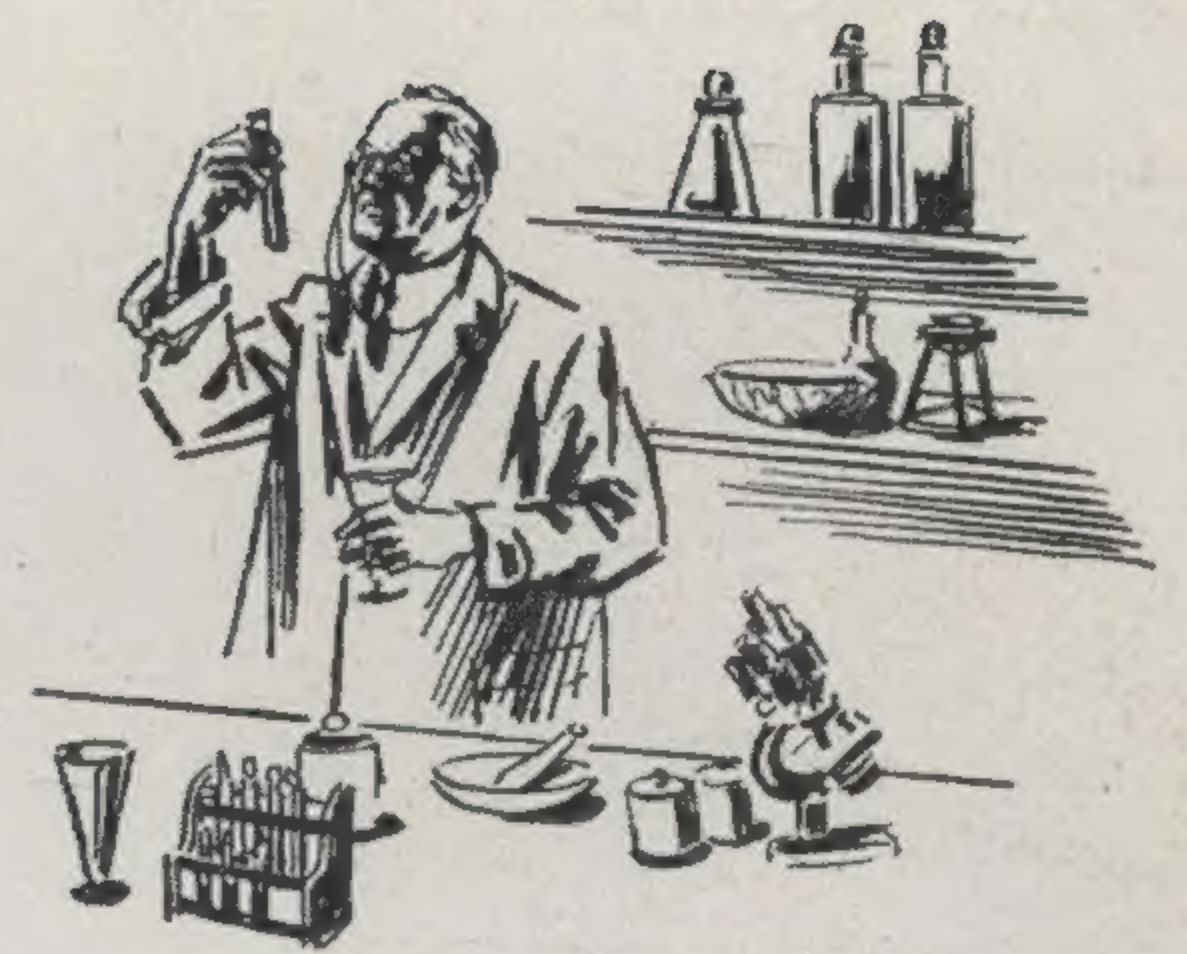
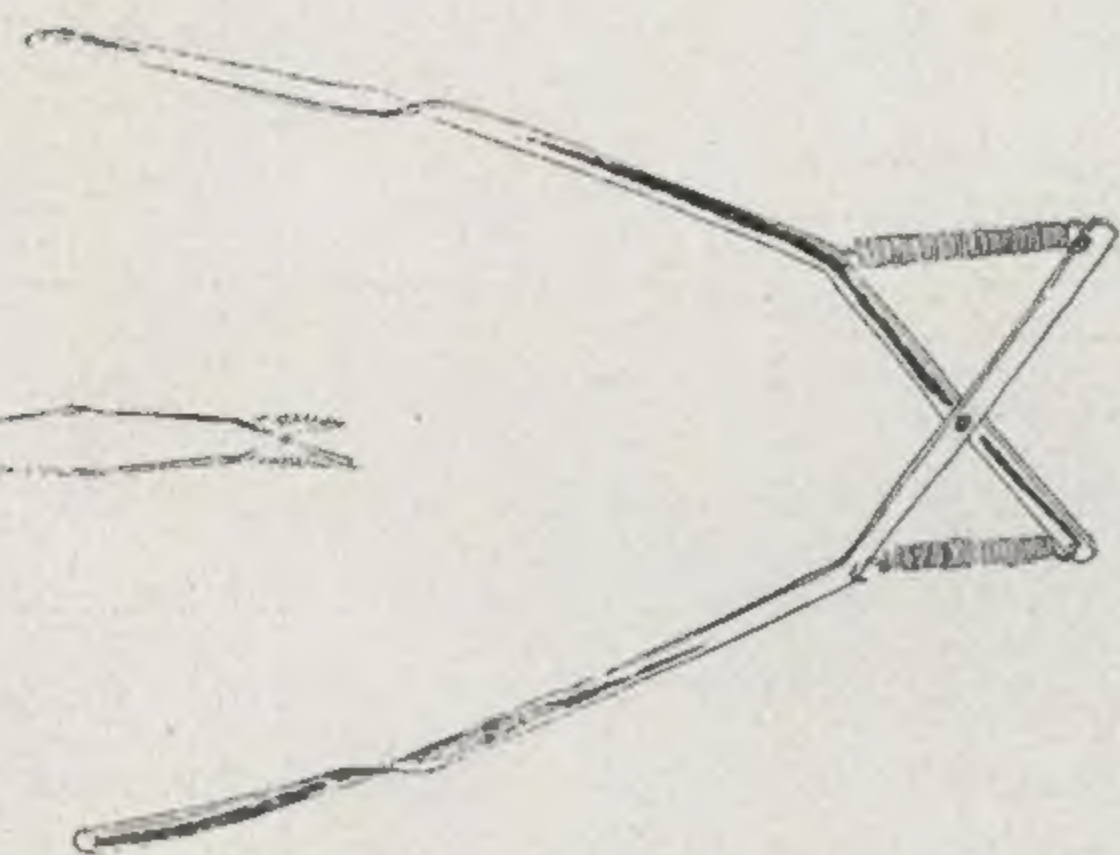
DISCOVERIES IN BEAUTY

This begins by being arm-chair strategy. All these beauty-promoting objects are things you read about, send for by mail—then profit by, by practice.

1. The Barwa chair has become practically synonymous with relaxation. For a very scientific reason, too: based on the gravity-defeating principle that rest with feet-higher-than-head sponsors better circulation. Now, the Barwa has been motorized to gently vibrate its frame for lulling, nerve-easing rest, for naps with brighter-eyed awakenings. \$59.95. Albin of California, 1401 W. 8th St., Los Angeles, Cal.

2. Beauty Boots pull their weight in waist, leg and hip exercises. They're denim plaid-covered pound weights that lace onto each foot and, by the increased tension-through-weight on slackened muscles, help toward restoring normal muscle tone. Used in conjunction with a mild diet, Beauty Boots may help reshuffle weight to more aesthetic proportions. Beauty Boots and Figure Control Course booklet, \$7.95. The Shape Co., 257-A South 21st Street, Philadelphia 3, Pa.

3. A bracer, this exercise-device. Idea is, if used in the manner sketched, it should help strengthen the muscles that support the bosom; build up a better bosom line. Coil Tension Developer. \$6.95 with exercise chart. House of Kaz, 210 Fifth Avenue, Dept. V-1, New York 10, N. Y.



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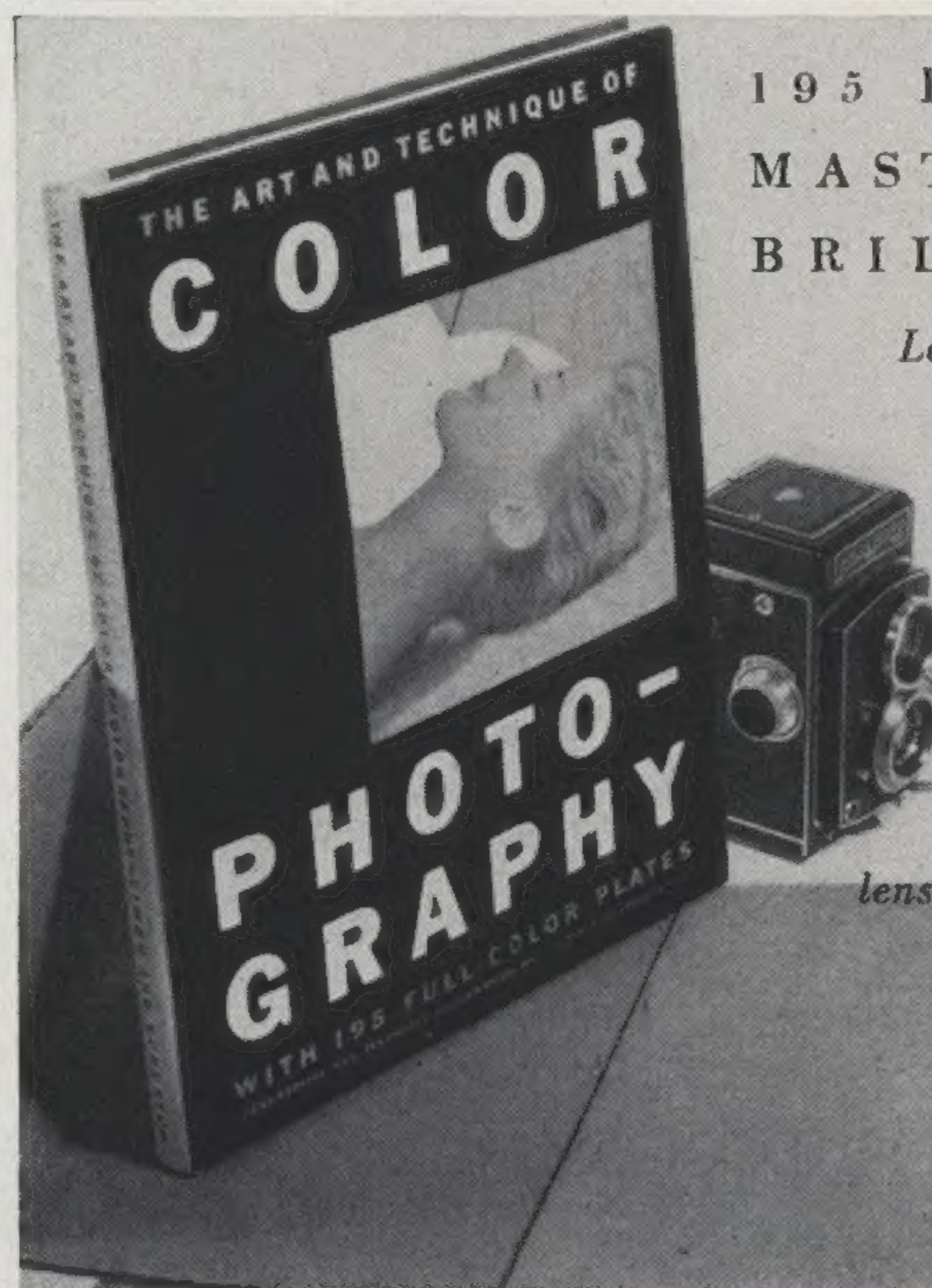
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(Back views of the patterns shown on pages 88-89)



1223

1219

1221

DESSÈS, No. 1223. Dress with three back tiers. Sizes 12 to 18 (30 to 36).

For size 16 (or 34): 7 yards 35" fabric. The pattern, \$2.50.

GRIFFE, No. 1219. Dress with Griffe's high waist. Sizes 12 to 20 (30 to 38).

For size 16 (or 34): 5½ yards of 35" fabric. The pattern, \$2.50.

PAQUIN, No. 1221. Dress with a hip yoke. Sizes 12 to 20 (30 to 38).

For size 16 (or 34): 4½ yards of 35" fabric. The pattern, \$2.50.



1220

1225

1224

HEIM, No. 1220. Day-into-evening dress and jacket. Sizes 12 to 20 (30 to 38).

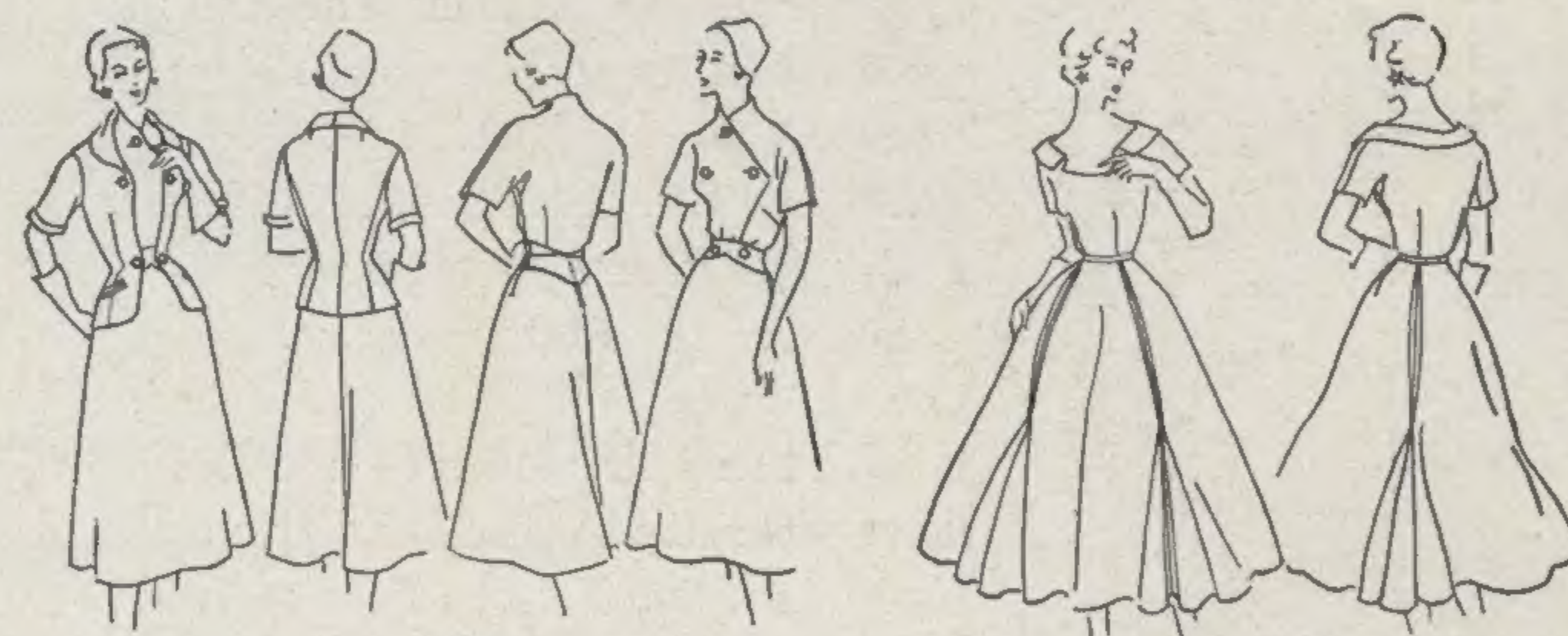
For size 16 (or 34): 7¼ yards of 35" fabric. The pattern, \$2.50.

PATOU, No. 1225. Afternoon-evening dress. Sizes 12 to 20 (30 to 38).

For size 16 (or 34): about 7¾ yards of 35" fabric. The pattern, \$2.50.

FATH, No. 1224. Sheath dress, high-laced waist. Sizes 12 to 18 (30 to 36).

For size 16 (or 34): 3¾ yards of 35" fabric. The pattern, \$2.50.



1222

1218

SCHIAPARELLI, No. 1222. Suit and blouse. Sizes 12 to 20 (30 to 38), 40.

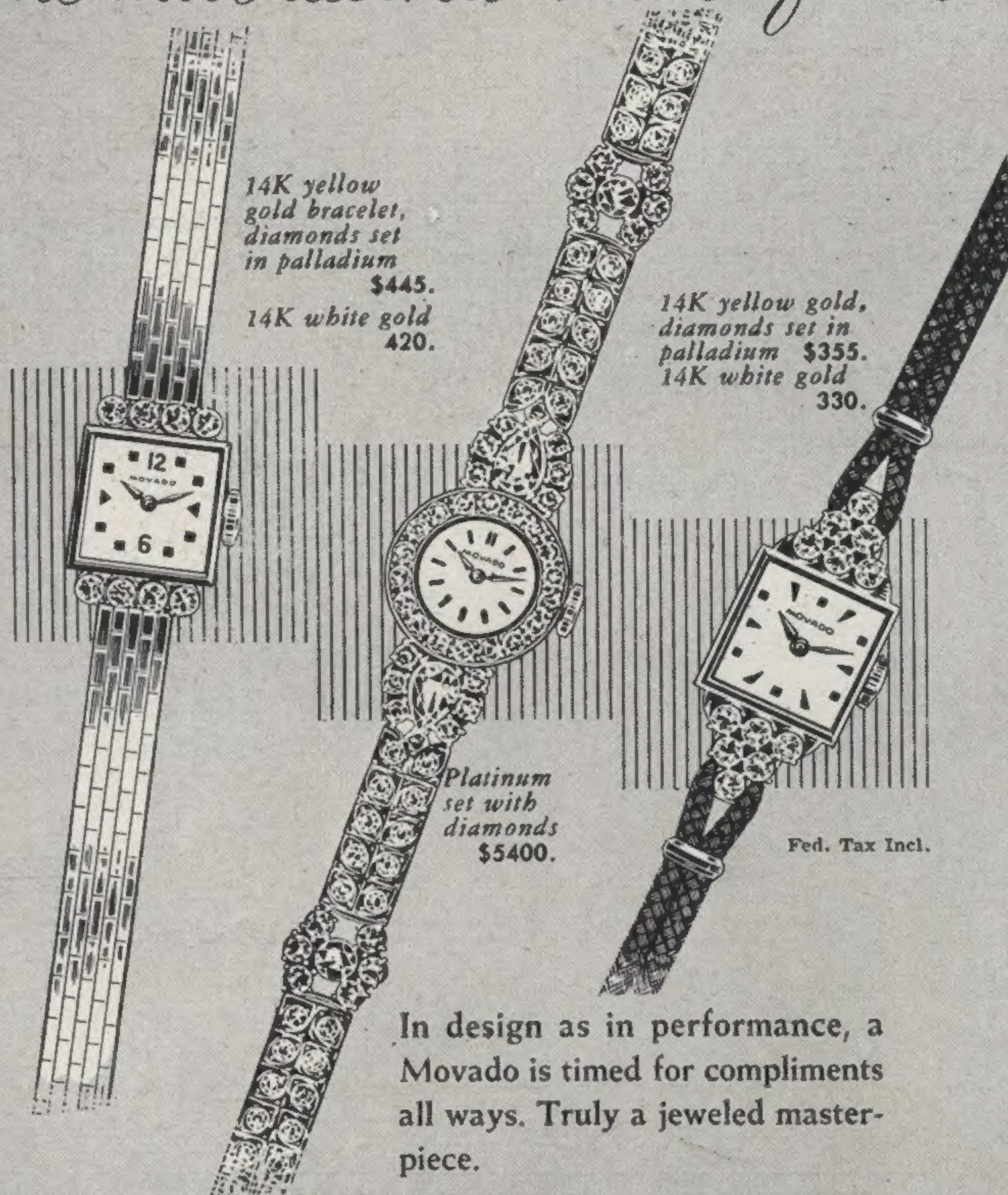
For suit, for size 16 (or 34): 27½ yards 54" fabric. For blouse, for size

16: 2¼ yards 35" fabric. The pattern, \$2.50.

LANVIN-CASTILLO, No. 1218. Full-skirted afternoon dress. Sizes 12 to 20

(30 to 38). For size 16 (or 34): 8½ yards 35" fabric. The pattern, \$2.50.

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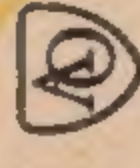
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